TWENTY-EIGHT PAGES.

# THE NEW YORK DRAMATIC MIRROR

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IDA MULLE

THOMAS J. POWERS.

Thomas J. Powers, Jr., whose picture is given above, is a young comedian who received his education at the Central High School of Philadelphia and at the United States Military Academy at West Point. He abandoned the life of a soldier to accept his present position in George Holland's stock company, Philadelphia. Although still young, Mr. Powers has demonstrated that he has made a wise choice in selecting the dramatic field for his life work. During the three years he has been on the stage he has played over sixty parts, ranging from Paris in Romeo and Juliet to Cis Farringdon in The Magistrate. For his work in these roles he has received the highest praise from the critics and from Mr. Holland, whose wide experience and artistic determination are well known. The Philadelphia *Times* speaks of Mr. Powers as "an actor of pronounced ability," and the *Evening Telegraph* states that he "has profited fully by the advantages of the good school in which he has been such an earnest student—a school that affords a young man of ability, industry and ambition an opportunity to master the rudiments of the art of acting, which is rare in these days of the traveling combination." Mr. Powers is the son of Colonel Powers, for many years prominent in Philadelphia public life. He will probably go on the road next season, and his ability is sure to secure for him many admirers and friends.

### YOUNG MR. PROUTY.

Richard Golden has at last completed his new play, Young Mr. Prouty, on which he has been at work for the past two years.

"The play," said Mr. Golden to a MIRROR reporter last week, "has been in my head for a long time. Sleeping or waking, I have lived with my characters, and they are all very vital and definite in my own mind. The play is a sequel to Old Jed Prouty, and some of the characters in the old piece are used to carry on the story in this new one. 'Lige Prouty, son of Old Jed, is the hero. He is a young country lawyer, just admitted to the bar, and eagerly waiting to win his spurs at his first case. He has an old uncle, Henry Petter, who worships the ground that 'Lige walk on. The curtain rises on a "silent scene," where Uncle Henry is discovered sitting on a tree-trunk near a running spring and whittling away on a hickory cane. Frank Dodge, the scenic artist, has sketched me a rough draft of this scene, which is very beautiful and hits my idea exactly.

"Young Mr. Prouty will be produced at a Broadway theatre next Fall. I shall play the title character myself, and I hope to secure W. H. Thompson for Uncle Henry. The part demands an actor of great personal magnetism, and Mr. Thompson is just the man for it."

### LOST HIS TEETH IN A HEARTY LAUGH.

At a performance of Ward and Vokes' company at the Grand Opera House week before last, a man in the parquette laughed so heartily at the quips of the comedians that his set of false teeth dropped from his mouth to the floor. The man was so convulsed with laughter that he did not bother to gather up the ivories. By the time he had finished his laugh and had stooped down to grope for them, the teeth had disappeared. Possibly in the excess of his joyful exhilaration he had kicked the teeth into the aisle and some other spectator in a mood of playful jocosity had kicked them on to somebody else. The man at once reawakened to a sense of his loss, and going to Manager J. Duke Murray explained to him the accident. When the audience had left the theatre a diligent search was made but in vain. The poor fellow reconciled himself to his loss by the thought that "he'd had the best laugh of his life." Manager Murray still has hopes of finding the teeth, in the event of which they will be added to his inimitable and priceless collection of curios. The unfortunate's name is Henry Haffner, and he lives at 436 Sixth Avenue.

### VERY LIVING PICTURES.

Last week May Irwin decided to dispense with the services of the two muscular negroes who had posed as living pictures during her song, "The Two Bullies." It seems that the man who enacted the bully had become unduly vigorous at each succeeding performance while the weakling, whom he was supposed to "down," had resented this extra expenditure of physical vitality. Matters reached a head last Tuesday when the two men, who occupied the same dressing room, were found pummeling each other just before they received their cue to appear. Miss Irwin was obliged to sing the song without any illustrative accompaniment and the two men were sent about their business without any two weeks' notice.

### ARTISTIC POSTER EXHIBITION.

Meyer Brothers and Company during the present month are holding a very interesting exhibition of European picture posters—probably the most complete ever shown in this country—at their bookstore, 1127 Broadway. Many of the subjects are theatrical, and managers desirous to study artistic methods of advertising will find much to interest them in this collection which embraces examples of Cheret, Grasset, des-Gachons, Ibels, Lautrec, Forain, Bac, Guillaume, Pal Steinlein, Bonfet, Meunier, Willette, Moncha and others.

### A VETERAN MANAGER.

For thirty-five years the name of William E. Sinn has been prominent in the list of America's foremost theatrical managers, and, for the past twenty years, the great city of Brooklyn has found in him the faithful trustee of her dramatic integrity. The tall, military figure of Colonel Sinn is familiar to every loyal Brooklynite, and the new Montauk Theatre, over which he presides, is the worthy pride and delight of all Long Island. It was in his cosey office in this sumptuous playhouse that the Colonel received a representative of THE MIRROR.

"I don't tell you the year of my birth," said he, "but it occurred in Georgetown, D. C., some time ago. My parents removed to Maryland when I was a very small boy, and my father practised law. He was a pronounced Jackson Democrat and, through his political enthusiasm, got an appointment as Indian agent, only to lose his life in a Mississippi steamboat explosion when I was six months old. Mother supported her children by teaching school. When thirteen years of age I went to Baltimore and began work in a dry goods house. This I left for a wholesale tobacco concern, with which I remained many years as junior partner and commercial traveler.

"On two occasions I went with horse and carriage from Baltimore to Charleston carrying samples of Virginia and North Carolina tobaccos and displaying them all along the tedious journey, which required weeks to accomplish. Once I made a three months' trip to Mobile in the same style; and then traveled from Portland, Me., to St. Paul, and up and down the rivers of the South and West. I well remember being at St Joseph when the Pike's Peak gold fever broke out, and I recollect the tremendous excitement that prevailed in all classes, who fancied that gold was to be scooped in by basketfuls.

"It was while ice-bound for a week on board the Ohio River steamer *Thomas Swan* that I fell in for the first time with theatrical people. The Pine and Harrison Opera Troupe, managed by a Brooklyn man named Brough, were with us on the ice-caged boat, and they helped to make the time pass lightly. The society of the stage folk seemed to offer some attractions to one whose acquaintance, theretofore, had been wholly made up of those who talked business continuously and perpetually. A season or so later I came across Kunkle's Minstrels, and they reinforced the pleasant impression previously made by the opera company. I began to drift toward my stronghold.

"When Fort Sumter was fired on I was in a hotel at Cincinnati. Coming of an old Southern family my sympathies were naturally with the South. I was rather young and fresh at that period and expressed my sentiments too freely in the hotel. Some one was kind enough to warn me and a few of my friends that we would be safer elsewhere, and we fled without considering the order of our going. I arrived in Baltimore the day that the Sixth Massachusetts was attacked there and saw Lord and Laird fall. I was offered a colonel's commission in the Confederate forces and set out to join them at once I attempted to get into Virginia the same night that Bradley T. Johnson and many others went but, with seven others, was captured at Point of Rocks on the Potomac. Then I gave up my belligerent purpose and took the oath of allegiance.

"My first theatrical venture followed. I established Canterbury Hall in Washington and ran it for four years, during which time it came to be one of the best-known places of amusement in the country. Then, with my brother-in-law, Leonard Grover, I took the National Theatre in the capital, and this, too, became a leading house. A permanent circus in Washington followed, the first enterprise of its kind on the continent. The dangerous fever of ambition was so full upon me at that time that no limits were set to my hopes or expectations, and I braved fate by opening Liberty Hall at Alexandria, Va., where a local playhouse was a paralyzing surprise. Still it prospered.

"The famous original Swiss Bell Ringers came across the seas in those bitter war times, and played under my management at the Maryland Institute in Baltimore. In 1864 Leonard Grover and I managed the German Opera company, the largest, I believe, ever organized in America. After a season with the Cincinnati National Theatre, I added the Chestnut Street Theatre, Philadelphia, to my list, and ran it for five years. The Front Street Theatre, Baltimore, came next. The great Chicago fire started me to the West. Only one theatre, the Globe, had been left standing. With a man named Blank, I took this house, and it proved a mint while it had the field to itself. Soon, however, it became apparent that nothing but a variety show would save the place Blank refused to hear of such a change, and I offered to buy him out, but he wanted to buy me out. So we put up cheques of $500, each to be forfeited to the man who backed out of the bargain after the price of sale was submitted and discovered in sealed envelopes. Blank wanted $2,500; my price was $1, and I left him with the Globe, which the Sheriff sold out in six months.

"Then I came to Brooklyn and tried for three years to secure the Park Theatre. Manager Lamb refused to give it up at first, but matters went wrong with him at length and I got the house early in 1875. The first bill was headed by 'The Great Herrmann, Prestidigitateur, in his extraordinary Soirees and Startling Surprises.' He gave a twenty minutes' performance each night for $500 a week (in later years I have paid him $4,500 for a like period). Other attractions on the initial bill were the Praeger Family, bell-ringers, $200; Mlle. Realta, female Samson, $200; Jennie Hughes, vocalist, $100; W. H. Tella, tenor, $100; Sam Devere, $125; Delehanty and Hengler, ethiopian comedians, $150; James S. Edwards, Cassim and Fritz, Lou Sanford, Kitty Sharpe and Frank Lamb.

"One week the best seat in the house would cost fifty cents and the next week when the Clara Louise Kellogg Opera company, or a like strong card appeared, it would cost $2.50. And yet it succeeded. An event that attracted great attention to the Park Theatre was the engagement of Adelaide Neilson to open her second American tour at this house, she receiving $6,000 for seven performances. The enterprise surprised New Yorkers, seats were largely sold in the metropolis, and coaches were run to accommodate the people who came to Brooklyn. Another innovation at the Park was the introduction of Wednesday matinees, which I originally established in Washington in 1861. Election Day matinees were one more new mark at this house.

"The corner stone of the Montauk Theatre was laid with imposing ceremonies on April 20, 1895, when General Horatio C. King was the orator of the day. There have been many anxious inquiries as to why the name Montauk was selected for the new house. The answer is simple enough. No name could be more appropriate for a Brooklyn house than that of Long Island's grand old Indian tribe, and every loyal native, I think, recognizes its appropriateness. Not long ago Wyandauch, one of the last surviving representatives of the Montauks, came to Brooklyn from his ancestral home at the Eastern extremity of Long Island and called upon me. I offered him a box for the evening performance at the theatre, but he politely declined. He would be pleased to occupy an ordinary stall, he said, but did not wish to be singled out simply because of his Indian blood."

An interesting relic of the old Montauk tribe reposes in Colonel Sinn's office. It is an ancient stone mortar, hollowed out of a solid block of blue granite weighing about forty pounds, used for pounding corn. It belonged to the original Wyandauch, and was given by the son of the third chief of the Montauks to the late Hon. John S. Marcy, whose son, Charles H. Marcy, presented it to Colonel Sinn

"The stone," said the Colonel, "is a genuine Montauk relic, and I have decided to place it in the keeping of the Montauk Club of Brooklyn—a safer treasury than the foyer of a theatre."

### IDA MULLE.

Ida Mulle, whose figure appears on the first page of this week's MIRROR in the character of Dame Drusilda in The Brownies, is one of the cleverest and most popular soubrettes on the American stage Few have enjoyed such a long continued career of success and prosperity as that which has fallen to the lot of Ida Mulle, nor could any prove more deserving of it than she. When the memorable production of Orpheus and Eurydice, with E. E. Rice's all star cast, set the metropolis agog in 1884 Ida Mulle made an immense personal success in the role of Cupid Her photograph as the dainty little God of Love, poised Mercury-like upon the globe, with upraised bow and arrow, were displayed in nearly every shop window, and her name was a synonym of graceful beauty. After the conclusion of this long engagement she scored another triumph as Yum Yum in The Mikado, and continued her success in many more of the Gilbert and Sullivan operas under the management of John Stetson.

Miss Mulle then accepted an offer from David Henderson, and for nearly five years was the leading soubrette of his famous Western extravaganza company. She was afterward engaged by the Krelings of San Francisco, where she equaled her earlier hits as Sevena in Said Pasha. With Charles H. Hoyt's A Milk White Flag she was also successful. For the last two seasons she has been playing Dame Drusilda in Palmer Cox's Brownies, a part which she originated, and which has proved in her hands an unequivocal triumph at every performance.

Miss Mulle is not alone a capable actress, but an exceedingly pretty woman and a sweet singer. Aside from her professional duties she is always in great demand in the social world, and has made a host of admiring friends in every part of the country. At the recent reception tendered to Sarah Bernhardt by the Players' Club of Boston, Miss Mulle was chosen to preside at the tea table, where she had the honor of personally entertaining the great French actress.

Miss Mulle's repeated Summer opera engagements have added many laurels to her dainty crown, her repertoire comprising no less than thirty five operas.

### A CHICAGO MANIAC ON THE STAGE.

During the balcony scene of Romeo and Juliet at the Chicago Auditorium, March 30, while Jean de Reszke was singing, Robert Rothman, a crazy printer, mounted the stage and, taking the centre, addressed the audience.

"Ladies and gentlemen," he shouted, "I am not crazy, as they say I am, and I can prove it. It is simply a trick of my enemies, who want to see me put to all the trouble possible."

Stage Manager William Parry ran out from the wings, and excitedly demanded, "What do you want?"

"Don't touch me," cried Rothman, "or it will be worse for you."

De Reszke prepared to draw his sword, and many box holders withdrew in haste, fearing that a bomb might be thrown. Melba peered anxiously from the lattice, while the chorus in the wings stampeded. The curtain was lowered, two policemen captured the maniac, and the opera went on.

Rothman said he had a magnet in his head, but he feared the head was not big enough to accommodate it.

### THE COMIC OPERA OUTLOOK.

From present indications it looks as if comic opera will not flourish as flamboyantly as usual in New York this Summer. With the exception of De Wolf Hopper's El Capitan, which will be at the Broadway, the field will be utterly destitute of new operas. The Casino will, of course, have its annual "review," but this exhibition can scarcely be described by the name of comic opera.

Manager Pitou's contemplated revival of Pinafore and the other Gilbert and Sullivan operas has been almost definitely abandoned, and none of the other theatres, with the exception of the Standard, has made any announcement of operatic production. Manager Murray of the Standard told a MIRROR reporter that there was just a possibility of Mr. Sells' putting on an opera, but nothing had been concluded in the matter.

Managers are apparently afraid of competition with the roof-gardens. The sudden rise in popularity of this form of entertainment has discouraged indoor ventures for hot weather.

### THE MATTER OF LOCAL COLOR.

A friend recently questioned Colonel William E. Sinn upon the subject of "local color."

"Don't you think," said the friend, "that dramatists hit upon the right idea when they visit the scenes of their plays to study the real locality? James A. Herne went to Maine for Shore Acres, David Belasco to Maryland for The Heart of Maryland, Franklyn Fyles to Kentucky for The Governor of Kentucky, Joseph Arthur to Indiana for Blue Jeans, Augustus Thomas to Missouri for In Mizzoura, and so on. Don't you believe that every truly great playwright must have done so in the past?"

"Well, I don't know," replied the Colonel. "How about Goethe's Faust?"

### HENLEY ENTERTAINS CHEVALIER.

E. J. Henley gave a supper party to Chevalier last Tuesday at which ten other prominent actors were present. Since his arrival here, Chevalier has been deluged with invitations to dinners and teas from club men and society people. He refused two invitations to attend Mr. Henley's supper. Chevalier and Henley are warm friends; they were school fellows in London, and the famous singer of coster songs is proud to acknowledge that it was Henley who first suggested to him the possibility of success in this branch of dramatic art.

☞ *Always have open time for good attractions. Wire Johnstown Opera House, Pa.*

### GOSSIP OF THE TOWN.

Above is an excellent picture of Herrmann the Great, whose season of magic is said to have been the most successful he has ever enjoyed. In the interval before his next season this popular entertainer will take his pleasure at his palatial home on Long Island and aboard his yacht, with kindred spirits to whom he will give every entertainment that a happy host can bestow.

Luke Cosgrove, who has been playing Iago with the three Western Othellos, John S. Lindsay, Franklyn Quinby and John d'Ormond, is now starring as Othello, in Tennessee and Kentucky, under A. D. McKee's management.

The Ruby La Fayette company is now in Texas, having been out forty-six weeks. The roster: George Evers, Paul Harland, Roy Harndon, Frank Brownley, Walton Maurice, Harry Hilton, Ruby La Fayette, Clara Manvers, Rita Harland, Mabel de Vere; J. P. Curran, proprietor and manager; Edward Curran, stage manager; Harry Knapp, carpenter; Will Norment, properties; Archie Knox, advance; John P. Stacey, orchestra leader.

John West rejoined O'Hooligan's Masquerade at Butler, Pa., March 30. The La Granges joined a fortnight earlier at Franklin, O. Business is reported excellent.

Maurice Freeman is said to have made a pronounced success of his first starring tour in Hands Across the Sea. Mr. Freeman will probably produce another well-known play next season.

William Mitchell, of On the Bowery, received a gold watch from his friends at Hartford, his home, March 31. Steve Brodie made the presentation speech. Mr. Mitchell, who has been with On the Bowery two seasons, has been engaged for 1896-97.

Colonel W. E. Sinn has personally directed all the details of his Brooklyn theatrical interests during the illness of his son, W. L. Sinn.

Catherine Campbell has been engaged by Daniel Frohman to play Frau Teppich in The Prisoner of Zenda now running at the Lyceum Theatre.

Charles Klein and John Philip Sousa's new opera, El Capitan, after its production in Boston will be brought to the Broadway Theatre for a long run by De Wolf Hopper, who believes that in this piece he has secured a big money-winner.

W. A. Brady has in his office the models of a big sensational ice scene that is to be shown in his production of Under the Polar Star at the Academy of Music. In this scene a steamship is seen fast in mountains of ice. The ice breaks to pieces and floats away, leaving an open sea.

A. M. Palmer went to Washington a second time on Thursday to witness performances of His Absent Boy before bringing the piece to this city.

No sooner had the one act play, The Wife of Willoughby, by T. B. Sayer, been successfully produced last week at an amateur matinee in the Empire Theatre than rumors went abroad that the piece was sold. One story went so far as to name Julia Marlowe-Taber as the purchaser. Investigation proves that the rumors are false.

Aubrey Boucicault and Sadie Martinot have closed their season, owing to inability to secure acceptable dates.

A. H. Knoll and Marie McNeil, cornet duetists, who have been with Waite's Western Comedy company, purpose to go out next season at the head of their own repertoire company.

John Hare appeared for the first time in this country in a juvenile role in Pittsburg last Wednesday in Sydney Grundy's translation of the French farce Les Surprises du Divorce, which, under the title of Mamma, was originally produced on the occasion of the opening of the Court Theatre, London, in 1888, when Mr. Hare originated the character of Jack Pontifex. This role is in marked contrast to those in which Mr. Hare has been seen in this city.

R. A. Barker and wife have joined Dick P. Sutton's company.

Jane Paxton, leading lady of One of the Bravest company, is reported to be seriously ill in Lynn, Mass., with brain fever.

Joseph F. Healy, formerly a member of the Harrigan forces, and later of the Brothers Byrnes' 8 Bells company, will return to the stage this coming season, after a retirement of two years, spent in mercantile life. Mr. Healy is said to have been very successful in business, but has accepted a flattering offer to produce his Irish play, Sweet Shannon Bells, in the leading role of which he will be seen.

The Thespian Club of Lemont, Ill., entertained the Chrysanthemum Club of Lockport in the same State, March 28. An interesting musical programme was rendered, followed by speeches and refreshments. John McNamara is president of the Thespian Club; Mamie Mullins, vice-president; and Lena Schmelzer, secretary and treasurer.

Five hundred persons were turned away from the Standard Theatre, Philadelphia, March 30, when Walter Kennedy opened in Samson.

Clara Louise Thompson gave her monologue, The Chinook, before the Commercial Club, St. Paul, March 28, with great success. It is a dramatic story in four chapters, illustrated by stereopticon, in which Miss Thompson enacts sixteen different characters.

### VERNER CLARGES.

Portraits of that sterling actor, Verner Clarges, in propria persona and as Sir Anthony Absolute, appear in the present number of THE MIRROR. Mr. Clarges has had a very wide and valuable experience, having played a great number of parts during his active career, and always with credit to himself and satisfaction to the public.

Mr. Clarges was born in Bath, England, a town which has often been called the nursery of the English stage. Bath used to have the finest stock company in England. Graduates from it are Ellen and Kate Terry, Charles Coghlan, George and William Rignold, Mrs. Kendal, Henrietta Hodson and many others equally celebrated.

The first appearance of Mr. Clarges was made in Cheltenham during the seventies as Sir Charles Copeland in The Poor Gentleman. He continued to play there and elsewhere with excellent results, occasionally turning aside from acting to exhibit his talents as a reader and mimic.

In 1883 he came to this country. For two seasons he was a member of Rose Coghlan's company, playing Adam in As You Like It, Max Harkaway in London Assurance, Brismonche in A Scrap of Paper, and Sir Oliver Surface in The School for Scandal. Miss Coghlan said that he was the best Sir Oliver she had ever seen. After that he was engaged for first old man parts with Clara Morris. He was especially effective as M. Duval in Camille. Later he played Father Dolan in The Shaughraun with great success.

Next Mr. Clarges was engaged for Robert Mantell's company. He acted such roles as Polonius and Brabantio in support of that star. Next he became identified with the Potter-Bellew company, with which organization—except for short intervals—he has been connected until now. He made a hit as Michaud in Zola's Therese Raquin, and he won fresh laurels by his work as the Marquis de Riverolles in Francillon, the father in Charlotte Corday, Bosange in The Queen's Necklace at Daly's, and as Louis XVI. on tour the present season. Perhaps the pleasantest and the most gratifying engagement in Mr. Clarges' recollection was that he fulfilled a year ago with that ripe and gifted artist, Mrs. John Drew, when he appeared as Sir Anthony Absolute in The Rivals and as Old Dornton in The Road to Ruin.

When Mr. Clarges began to go on tour in this country he found the dressing-rooms in many theatres unfit for use by actors who had self-respect and an ordinary regard for their health. Single-handed Mr. Clarges began a campaign for better dressing rooms. Through the medium of THE MIRROR he reported under his own signature on the condition in which he found these places. The result was that the subject received managerial attention, and reforms were instituted. To-day Mr. Clarges reports that there has been a great improvement in dressing-rooms throughout the country. "In my opinion," he says, "the bill introduced recently in Albany in the interest of improved dressing-rooms is unnecessary. With a very few exceptions they are now, in this city and State as elsewhere, sufficiently decent and sanitary."

### A CASINO AUDIENCE PHOTOGRAPHED.

Manager George W. Lederer arranged a novel side show for his audience at the Lady Slavey performance last Thursday evening. Joseph Byron, the expert flash-light artist, was engaged to photograph the audience, and each woman present received a coupon which entitles her to a copy of the picture as a souvenir. There were about 1,500 persons on hand and fourteen calcium lights were arranged in the auditorium and on the stage to assist in illuminating the dark corners. After the first act of The Lady Slavey, Charles Dickson came before the curtain and explained the state of affairs, after which the curtain was raised. A large platform, nine feet high, was erected at the extreme rear of the stage upon which rested four cameras and four flash lamps. The cameras had been carefully focussed by daylight beforehand. Seven exposures were made in less than three minutes. Many ladies held their programmes before their faces when the first flash came, but, soon seeing that no harm was intended, submitted to the remaining exposures most graciously. The plates were at once developed, showing satisfactory results. The pictures are to be ready for delivery in a week.

### MRS. POTTER'S PLANS.

Mrs. Potter, who closed her engagement in this city at Daly's on Saturday, was interviewed by a MIRROR representative regarding the statements which have appeared in print concerning her reasons for going to Australia and the conclusion of her business relations with Mr. Daly. It was said that Mrs. Potter felt indignant over the criticisms of her acting that had appeared in some New York papers. It was also said that she and Mr. Daly had had a difference respecting a revival of Thérèse Raquin.

"The opinions of critics have no effect upon the management of my business," said Mrs. Potter. "My trip to Australia has been contemplated for more than two years. The contract was signed in Boston on Jan. 4 with Mr. Musgrove. I made no remarks to any one concerning critics or my trip to Australia.

"As to my relations with Mr. Daly, I have authorized no statements. Mr. Daly expressed his opinion of Thérèse Raquin months before the production of Romeo and Juliet. From first to last the reports in question are untrue."

"When Mr. Bellew and I were in India two years ago," continued Mrs. Potter, "Musgrove and Williams wanted us to come under their management for another Australian tour. Last Summer in London, just two days after we had signed to tour here under Mr. Daly's direction, Mr. Musgrove met us and wanted us to sign with him, but of course it was too late. Later we contracted with him as I have said. We are assured a definite sum, and every play we shall do will be made a production.

"We open on May 30 at Sydney for six weeks in As You Like It. William Elton, who used to to be at Wallack's, will be our Touchstone, Mr. Dampier will be the Jacques, Mr. Tethridge the Banished Duke. The scenery will be the work of Phil Goatcher after the pictures in Abbey's Shakespeare. Other plays we shall do are: A Royal Divorce, by W. G. Wills, Cavalleria Rusticana, David Garrick, La Tosca, Camille, Francillon, She Stoops to Conquer, and The School for Scandal.

"After Sydney will come a six weeks' engagement in Melbourne, two weeks in Brisbane, two in Adelaide, twelve in Tasmania and New Zealand. This will be our third season in Australia, where we are great favorites."

### JEROME EDDY'S NEW PLAY.

At the Fourteenth Street Theatre, where Blue Jeans and The Old Homestead made their first bid for popular favor, another play of American rural life will be produced next Monday. This is The Village Postmaster, of which great things are predicted. The authors are Jerome H. Eddy, a well-known journalist, and Alice H. Ives, who has already written several successful plays.

The Village Postmaster is in four acts and five scenes, all laid in New Hampshire forty years ago, when Franklin Pierce was running for President. According to the laws of that day, every able-bodied citizen had to shoulder arms once each year for a drill in the military manual. In this way, the militia of the smaller New England towns was organized, and this yearly drill was invariably regarded as a great local event. The Village Postmaster will begin its story at a celebration of this time-honored custom. In the second act, another quaint episode derived from the life of the day will be a minister's donation party, at which some characteristic singing will be introduced by a chorus from several Fifth Avenue choirs.

The company engaged to interpret the piece has already been announced in these columns, and is a very strong one. Stage Manager Gene Presbrey, who has been rehearsing the play, says it gives every promise of being a most emphatic hit.

### AUBREY BOUCICAULT MAY GO TO PARIS.

Concerning the rumor that he intended producing The Shaughraun in Paris, Aubrey Boucicault said yesterday to a MIRROR man:

"The report is perfectly true, but nothing definite has yet been arranged. I have decided to ask Catulle Mendes to make the translation of The Shaughraun, which, I am confident, would meet in Paris the same cordial reception there extended to Arrah-na-Pogue. My idea is to have a cast composed, beside myself, entirely of French players. I did not speak any language other than French until I was seven years old, and feel confident that I could present Conn properly at the Gallic capital. Conn's rags and tatters should appeal to a Parisian audience, and the revolving scene would be new to their stage.

"But, as I said, nothing is definitely arranged. I am planning for an extended tour of the large American cities next season, playing only week stands, and am looking for a good modern play to alternate with The Shaughraun."

Arrah-na-Pogue, by the way, ran for 150 nights in Paris at the Gaité. The title was changed to Jean le Poste, because the character of Shaun the Post was regarded by the French managers as the most important in the play.

### A THIEF'S EFFRONTERY.

Last Wednesday matinee at the Grand Opera House, a man came to Manager Duke Murray with the following note:

DEAR MR. MURRAY: Will you do me the favor to give the bearer a seat for the matinee?
(Signed) WILLIAM WESTON,
Assistant Treasurer, Sanford's Theatre.

Manager Murray had never heard of any William Weston, but as the letter bore the stamp of Sanford's Theatre, he had no doubt as to its authenticity, and accordingly put his "O. K." on the letter and sent the man to the box-office to get a seat coupon. The man got the seat and then went straight out on the street and offered it for sale to everyone who passed by. A member of the Madame Sans-Gêne company who happened to be standing in front of the theatre went over to the man and bought the seat for twenty-five cents. He took it to Manager Murray and explained the circumstances. Manager Murray ran out on the street and tried to nab the man, but he had disappeared.

### THE GREAT NORTHWEST.

Herbert Hall Winslow and Will R. Wilson's new play, The Great Northwest, under the direction of Thomas W. Miner, will be produced in Newark on April 20 by the Manhattan Amusement Company. The company includes William Courtleigh, Frances Drake, Minnie Dupree, Maud Hosford, Rose Mayo, Emmett Corrigan, Fred L. Power, John H. Browne, Frank Kendrick, Joseph Convers, L. J. Loring, J. H. Howland, John Weber, Frank Beamish, and the Great Northwest Quartette—A. D. St. Clair, Frank Glenn, William Gaffney and William Douglas. Rehearsals are being held under the direction of Fred L. Power.

E. D. Shaw, Bus. Mgr. Address MIRROR.

### A NEW PLAY BY JOSEPH ARTHUR.

"Yes," said Augustus Pitou to a MIRROR reporter yesterday, "I have accepted Joseph Arthur's new play for production at the Fourteenth Street Theatre next October. Mr. Arthur came to me with the play last Monday, read it to me, and we came to terms at once. It is a romantic melodrama of the British-Afghan war, and the third act has a great sensational effect which I am confident will prove just such a revelation to theatregoers as the famous buzz-saw scene in Blue Jeans. Mr. Arthur, you know, was a war correspondent for both English and American newspapers during this war. His scenes, characters and dialogue are derived from personal observation and experience."

### JOHN A. STEVENS' PLANS.

John A. Stevens is busy preparing for next season. He has just completed a drama with the somewhat striking title of Nobody, which he intends to produce in this city next September, and afterwards take on the road. Mr. Stevens describes Nobody as a purely American play of character, incident, and scene. It opens in a New York seaport in the old whaling days, and ends in a Spanish American village in Southern California. The opportunities for scenic effect are therefore notable. The leading role, which Mr. Stevens will play, is described as a character part.

### SYDNEY ROSENFELD'S LATEST EFFORT.

Another new comedy of American life by Sydney Rosenfeld will shortly be brought out at the Fifth Avenue Theatre. It is called A Fashionable Physician, and the title character will be played by Campbell Gollan, who is very successful in an important role in The House of Cards. The play has been in rehearsal for the past week.

### THE ACTORS' ASSOCIATION TO ORGANIZE.

The new Actors' Association, which has of late swelled to such amazing size and importance, will hold its next special meeting on April 11. A committee will then be chosen for definite organization.

### DEER PARK, ON THE CREST OF THE ALLEGHENIES.

To those contemplating a trip to the mountains in search of health or pleasure, Deer Park, on the crest of the Allegheny Mountains, 3,000 feet above the sea level, offers such varied attractions as a delightful atmosphere during both day and night, pure water, smooth, winding roads through the mountains and valleys, and the most picturesque scenery in the Allegheny range. The hotel is equipped with all adjuncts conducive to the entertainment, pleasure and comfort of its guests.

There are also a number of furnished cottages with facilities for housekeeping.

The houses and grounds are supplied with absolutely pure water, piped from the celebrated "Boiling Spring," and are lighted with electricity. Deer Park is on the main line of the Baltimore and Ohio Railroad, and has the advantages of its splendid Vestibuled Limited Express trains between the East and West. Season excursion tickets, good for return passage until October 31st, will be placed on sale at greatly reduced rates at all principal ticket offices throughout the country.

The season at Deer Park commences June 22d, 1896.

For full information as to rates, rooms, etc., address George D. DeShields, Manager, Deer Park, Garrett County, Maryland.

# IN OTHER CITIES.

## DETROIT.

The Irving-Terry engagement at the Detroit Opera House March 23-28 was a brilliant affair artistically, of course, and also as far as large and enthusiastic audiences at every performance could make it so. Not only were the seats all taken, but all available standing room was occupied throughout the engagement, while the reception accorded the renowned players amounted to an ovation. Mr. Irving in the speech which he made at the Saturday afternoon performance of The Merchant of Venice, expressed for himself, his co-worker, Miss Terry, and his co. their wish that the time with us was not so limited, so that other plays of their repertory could be presented here. We certainly wished so too, but still must not complain inasmuch as for a short engagement the selection of plays was a magnificent one. For old theatregoers probably most interest centred in King Arthur, which was put upon our stage on Friday evening with all its elaborate, beautiful and gorgeous scenery, which makes it probably the most beautifully staged play that could be seen in the world to-day. Nance Oldfield and The Bells were given on Thursday evening to an overflowing house, and Louis XI. on Saturday evening, but possibly those who had never the opportunity of seeing Irving and Terry before chose wisely when they selected the Saturday matinee, for after all there is nothing finer in Irving's whole repertoire than his masterful interpretation of the character of Shylock, while to see Ellen Terry's Portia is a never-to-be-forgotten delight, and the staging of the comedy is superb. A comedy new to Detroit called My Wife's Friend opened at the Detroit 30, where it will run all week. It is well staged, and in the co. are several actors who do good work in their allotted parts. Della Fox follows 6-8.

Sarah Bernhardt comes next week, and will be seen at the Detroit, 9, 10. It is not announced what plays she will appear in, but it is whispered that we are going to have an opportunity of seeing Izevl.

Hi Henry's Minstrels are holding forth at the Lyceum, where they opened to an immense audience 29. The engagement will close to-night, Wednesday, and although short it has been successful. It is a first-class minstrel show and introduces many novel and entertaining features which were warmly applauded by the audiences. Arthur Deming and Frank McNish are two of the stars that seemed to please most. The last thing on the programme were Hindoo Fakirs, whom Mr. Henry introduced, and who succeeded in thoroughly astonishing the audience with their wonderful tricks.

6 Bells opens 2, and will fill out the remainder of the week at the Lyceum.

Lost in New York is the attraction for the week at Whitney's 29-4. This comedy-drama, which everybody has seen, or at least knows all about, is being given in a very creditable manner, and it would seem as if it had not lost its hold on the popular fancy for it is being well patronized.

Al G. Field's Darkest America is billed for 5, matinee and evening, at Whitney's.

The current offering for the week at Campbell's Empire is entitled The Fire Patrol. It is of the sensational order, but is pleasing the patrons of the house. It is in the hands of a bright co., who know how to handle it effectively and keep the interest up from beginning to close.

Grenier's Lyceum Theatre co. of specialty artists will follow 5 at the Empire.

Queen's Evidence is being played at the Capitol Square all week with E. P. Sullivan in the character of Gilbert Medland and Josephine Fox as Kate Medland.

The vaudeville programme for the week includes Ned West, Allyn's Musical artists, and Walter Beymer, club swinger.

KIMBALL.

## PROVIDENCE.

All our theatres had excellent attractions March 30-4, and they did very good business, considering it was the closing week of Lent.

A Midsummer Night's Dream was given by the Daly co. at the Providence Opera House in a very acceptable manner. An abundance of scenery was used in the production and the effects were pleasing and satisfying. The presenting co. included Mrs. Dion Boucicault, Emily Rigl, Mr. Bryce and John Doud.

The Colonial Dames and Daughters of the American Revolution of Rhode Island have secured this house for week of 6, and, under the direction of Margaret McLaren Eager, will give a spectacular and historical production called Rhode Island Days of Auld Lang Syne. The Gay Parisians 13-18.

At Keith's Opera House A Midnight Bell opened to S. R. O., and did a very good business during the week. This is one of the most amusing comedies Playwright Hoyt ever turned out, and it received a fine presentation here by a company with Digby Bell as Deacon Tidd and Laura Joyce-Bell as Miss Lizzie. Their work was decidedly pleasing and was constantly applauded. Ed Redway as Martin Tripp and Gertrude Perry as the schoolma'am were well cast and shared in the honors. The play was nicely staged. At the three matinees souvenirs were given out, consisting of sterling silver bookmarks, bouquets of cut roses and stickpins in the shape of a Trilby heart. War of Wealth 6-11.

Katherine Rober's many friends extended her a warm welcome at Lothrop's Opera House where she appeared in Only a Farmer's Daughter and A Woman's Power. The latter play was given on Friday when Miss Rober was tendered a benefit. Attendance large. For the week of 6 Miss Rober will introduce to the Providence public her band and orchestra and, supported by her co., will appear in a number of plays that constitute her repertoire and that have been presented during her recent tour of the New England States and the provinces.

Den Kiely of this city, well known in amateur and professional circles, is now secretary and treasurer of the Graham concerts which are being given in New York and Boston.

C. F. Montaine, formerly of Nat Goodwin's co., is spending a few days here.

Joseph Murphy's co. closed season at the Providence Opera House 28.

Al H. Field has closed with Amy Lee and Frank Doane, and is at his home in this city.

William M. Smith, treasurer of a Midnight Bell co., left here the middle of the week to go in advance for a few weeks.

Joseph W. Walsh, formerly of the Lothrop Stock co., has joined the co. at the Grand Opera House, Boston.

Leah Starr, of the Gilboolys Abroad co., is in this city as guest of Mr. and Mrs. Richard H. Gieger.

Lothrop's Stock co., known as the Kate Dallas co., closed here 28.

On the evening of 31 a delegation of Providence Lodge of Elks, accompanied by ladies, attended the performance of A Midnight Bell at Keith's as a mark of appreciation and regard for Brothers Digby Bell and Duncan B. Harrison, who are Elks.

The Bedett Sisters, Alice Fisher, James E. McElroy, Richard H. Gieger, Mabel Rosengrand, and Iola Virginia Dodge volunteered their services at Katherine Rober's benefit 1.

Treasurer Harry G. Ball, of the Lowell Music Hall, was here 2.

HOWARD C. RIPLEY.

## JERSEY CITY.

The Land of the Midnight Sun began a week at the Academy of Music March 30 to medium patronage. Some parts of the play are in capable hands, and vice versa. The stage settings and the scenery was good. Wilton Taylor, of this city, is the leading man of the co., and a number of his friends formed a theatre party 30. Robert Hilliard 6-11; 1492, 13-18.

The Jersey City Letter Carriers' Brass Band are to have a concert at the Academy of Music 5. A big bill has been arranged and those to appear are the New York Letter Carriers' Brass Band, George J. Gaskins, ballads; Brooks, Denton and Ossman, banjoists; Jennie Lewis, ballads; Gotham City Quartette, Murray Brothers, musicians; Margaret Reilly, singer; Black and Goppe, duettists; Tom Ballantyne, humorist, and Tiddlewinks and John Dugan. The advance sale is big.

J. Leslie Gossin and William E. Broderick leave here 4 for Washington, D. C., to appear at the benefit performance at the National Theatre in that place on 5.

Harry Martell and family of this city, trick bicycle riders, have signed with Wallace's Circus, to open at Peru, Ind., 18.

George O'Donnell, principal basso of the Princess Bonnie Opera co., arrived in town March 29, his season having closed at Munch Chunk, Pa., 28.

Florence Bindley and her husband Charley Dittmar are at their home in this city spending Holy Week. They have been doing the local theatres.

Joe Ott and his co. are resting March 30-4, opening at the Empire, Brooklyn 6.

J. Leslie Gossin's benefit occurs at Hasbrouck Hall 14. A professional cast will appear in scenes from Camille.

Julius Cæsar, Delicate Ground, and a few refined specialties will also be on the bill. Theatre parties are forming for the occasion among the Elks, Royal Arcanum and Knights of Pythias.

John St. George, musical conductor of Joe Ott's Star Gazer co., while at the Lyric Theatre, Hoboken, 26-28, played a piano solo between the acts that made an instantaneous hit. Mr. St. George proved himself an artist on the piano.

Ramsey Morris, of May Irwin's Widow Jones co., who lives in this city, is coaching one of our amateur clubs in Eileen Oge, to be presented during April.

A dramatic exchange is to be located in this city, at Taylor's Hotel, under the control and management of Richard H. Reed, proprietor of the Hotel. The first play to go out under this management will be A Temperance Town, next season. Frank C. Houghtslin, clerk of the hotel, goes with the co. to look after Mr. Reed's interests.

The circus Winter quarters in this city is very lively now. Linda Jeal, the fancy rider; William Wallett, hurdle rider; William E. Bennett, gymnast; Dolly Julian, wire walker, and the Potters, trapeze performers, have been busy rehearsing. The quarters is quite an attraction now.

Monday, May 11, will be Elk day in this city. The local lodge will benefit on that day. In the afternoon the children of the stage will appear, and in the evening For Fair Virginia will be given. Auction sale of seats and boxes occurs 10, with John W. Kelly, the rolling mill man, as auctioneer.

Frank A. Robbins has his circus men making ready for their annual road tour. A large amount of the show paraphernalia is stored on Mr. Robbins' property in this city. The calcium and ring lamps were tested 31. The show will open here.

The Hoboken Quartette Club gave a concert at its hall 31, assisted by Mme. Lillian Blauvelt, soprano; Martina Johnson, violinist; and the New York Symphony Orchestra.

WALTER C. SMITH.

## LOUISVILLE.

Howard Wall presented a change of bill each night during his engagement at the Grand Opera House March 30-4, appearing in The Corsican Brothers, Slaves of Russia, Monte Cristo, etc. The young actor and his co. made a most favorable impression. In Old Madrid 6 for a week.

The Temple and Avenue were dark week commencing March 30.

Hyde's Comedians at the Buckingham did a fairly good week's business ending 4. Lizzie and Vinie Daly are properly styled "the dancing wonders." Helene Mora, Thorn and Carleton and others made up a first-class co. The Watson Sisters 6.

Thomas Q. Seabrooke in his new comedy The Speculator appeared here 30-1. The popular comedian proved a success in his new departure. Effie Elisler is underlined for three nights commencing 2.

The lectures of George R. Wendling at the Temple Theatre 31, 1 on "Unseen Realities" and "Is Death the End?" given under the auspices of the local lodge of Elks was largely attended and thoroughly enjoyed.

The Alfred Furland banjo concert given at Baldwin Hall 30 under the management of Daniel Quilp was a pecuniary as well as an artistic success.

Sarah Bernhardt will appear in Louisville at the Auditorium 17, 18.

Henry E. Dixey's date at the Temple has been canceled by the disbandment of the co. in the South.

Tickets are selling rapidly for the benefit of William Hull, which will be given at the Avenue 6 when John Burke and co. will produce The Doctor. Mr. Hull has a legion of friends in Louisville and its vicinity, where, as dramatic critic of the *Courier Journal* for years, he aided in shaping public opinion in matters theatrical, and where, during the past season, he has gained an enviable record as manager of the popular Avenue.

John Kurkamp, director of music at the Temple Theatre, will have a benefit 8 at which Karl Schmidt, cellist and leader of the orchestra at the Auditorium, will assist, as will also Douglas, the young Louisvillian.

CHARLES D. CLARKE.

## MILWAUKEE.

Richard Mansfield played a very successful engagement at the Davidson March 23-25. His repertoire consisted of Rodion, the Student, A Parisian Romance, Beau Brummel and Dr. Jekyll and Mr. Hyde. Marie Wainwright followed 26-28 in Daughters of Eve, The Love Chase and Camille. The Daughters of Eve was not well received. James A. Herne in Shore Acres played to good business 30-2, and the excellent acting of the star and co. was highly appreciated. Corbett in The Naval Cadet and Alexander Salvini are booked to appear soon.

In Old Kentucky appeared at the Bijou week of 29, and notwithstanding it was the second engagement played by this co. this season at the same house, business has been excellent.

Judging by the crowds at the Academy this week there are many people who still enjoy seeing Uncle Tom's Cabin. The stock co. are giving it a very creditable production.

Gus C. Weinberg played a short engagement at Hopkins', Chicago, but has returned and will write a few new songs during his leisure moments the coming Summer.

Manager Sundin left last night for St. Paul on business in connection with Mr. Litt's interests in the twin cities.

It is encouraging to note the number of ladies who remove their hats at our theatres during a performance. Last week I counted fully twenty-five per cent. of the ladies in the audience who wore no hats and I am sure if the feeling of the gentlemen sitting directly back of them could have been consistently expressed, the ladies would have felt well repaid for their thoughtfulness.

E. T. MCDONALD.

## KANSAS CITY.

Frank Mayo played the only return engagement of the season at the Coates Opera House March 30-11, presenting the delightful comedy, Pudd'nhead Wilson. It was a great pleasure to witness a play so replete with human interest and sparkling dialogue, combined with the quaint and pretty costuming and mounting of thirty-five years ago. Mr. Mayo's impersonation of the title role was intensely pleasing, and established his position as identified with this role in the minds of his audiences indelibly. The co. was thoroughly good, the acting of Eleanor Moretti, as Roxy, being exceptionally clever; the other characters were all well handled. The audiences completely filled the house. Stuart Robson 6-11.

Gus Hill's World of Novelties played a profitable engagement at the Grand 29-4. In addition to his clever club-swinging, the bill included Daly and Devere, Irish comedians; Bonnie Lottie, soubrette; Bentley and Cameron, musical team; Gray and Conway, German comedians; Estelle Wellington, in songs and dances; Fred H. Leslie's clever trained dogs; Cole and Daniels, knockabout comedians; Lew Hawkins, in burnt cork specialties, and the Romalo Brothers, gymnasts. The Twentieth Century Girl 5-11.

The Derby Mascot was presented at the Ninth Street Opera House 29-4 to fair audiences. The co. is fair and the play well done. A Night's Frolic 5-11. Olga Nethersole will appear in repertoire 6-11.

The Stock co. at the Gillis Opera House presented The Pioneer, a play dealing with pioneer life 29-4. The performance was fairly good and moderately attended.

FRANK B. WILCOX.

## MINNEAPOLIS.

At the Metropolitan Opera House Kellar, the magician, gave a thoroughly mystifying and entertaining performance March 29 to a fair-sized audience. He was ably assisted by Mrs. Kellar, whose remarkable mind reading tests were a taking feature. Applause was frequent and enthusiastic. Sowing the Wind 5-8.

At the Bijou Opera House Corinne and an excellent co. presented Hendrik Hudson, Jr., week of 29, opening to the capacity of the house. Corinne, despite her recent bereavement, was at her best, and made a decided hit. Her support was good throughout. Elaborate costumes and stage settings. Miss Harum Scarum 5-11.

Danz's Symphony Orchestra gave the last of its series of concerts 29 at Harmonia Hall before a large and appreciative audience. J. P. Sundin, of Milwaukee, of Manager Litt's staff, was in the city on business 31.

F. C. CAMPBELL.

## CHARLESTON.

Lewis Morrison March 26, 27 in Faust and Vorick drew only fair audiences, despite the unusual excellence of his performances and beautiful scenic effects.

The only other attraction of the week was McCarthy's Mishaps 30, which fell rather flat, owing to the absence of the Fergusons. Without the inimitable Barney the piece has no excuse for being.

Next week will be Easter, and with it will come the usual flood of amateur entertainments, concerts and charitable functions, in which society exhibits itself. At the Academy of Music Punch Robertson will fill in the time with a week of drama at popular prices.

R. M. SOLOMONS.

## ST. PAUL.

At the Metropolitan Opera House John Griffith and his clever co. produced Faust and The Fool's Revenge March 29-4. Despite the stormy weather there was a good attendance opening nights, and the performance took well. The play was finely staged; the Brocken carnival scene was very effective. As Mephisto Mr. Griffith does excellent work, and in his conception of the part he presents the wily tempter with considerably more humor than is customary. His work in voice, gesture, and action throughout the entire piece showed a close and careful study of his difficult part, and won for him merited applause. The part of Faust was well played by Frank Lyman. Marie Curtis was a charming Marguerite, and made a favorable impression. Sol Smith Russell 6-8; La Loie Fuller 9, one night only. Sowing the Wind co. 10, 11.

At Litt's Grand Opera House Amy Lee and Frank Doane presented their new dramatic comedy, Miss Harum Scarum 29-4, opening to full houses. The play is full of snap and clever lines. Amy Lee is a bright and clever soubrette, versatile and entertaining. In the part of Miss Harum Scarum she does good work. Frank Doane was excellent in the part of Visch. He is a versatile and conscientious actor and is exceptionally good in imitations of characters. The performance took well and elicited continuous applause. Charles A. Gardner in Fatherland 5-11; Dan'l Sully 12-18.

The Reporters' Club gave their first benefit entertainment at the Grand Opera House 28. There was a good attendance and the entertainment proved a success. An excellent programme was presented under the direction of George A. Kingsbury, stage manager, by members of the profession and local talent.

W. Custar Cunningham, who closed with the Otis Skinner co. 21, will play his old part of Valentine with John Griffith's Faust co. at the Metropolitan 2. Mr. Cunningham is a native of St. Paul and is now visiting his family. He has won much favorable comment for good work in John Griffith's co. and Otis Skinner's co.

John Griffith has in preparation a grand production of Richard III. for next season, and will carry twenty-seven drops painted especially for this production.

Manager Harry W. Semon, of the Miss Harum Scarum co., has canceled dates East and will play Cal Stone's circuit en route to the Pacific coast, via Northern Pacific Railroad.

GEORGE H. COLGRAVE.

## OMAHA.

Among the masses of the people who do not attend the theatre more than three or four times a season, Sol Smith Russell has a remarkably large following. The Omaha residents who would come under the above class, added to the regular theatregoers, completely filled Boyd's Theatre March 27, 28. The Rivals and An Every Day Man were given, and the production of both plays met with general approval. Mr. Valentine's Christmas was given as a curtain-raiser the last evening, and in this the star appeared to much better advantage. The co. was fair excepting George Woodward and Charles Makay, who were remarkably good in the parts assigned them. Keene 6-8; Shore Acres 12-14; Nat Goodwin 15; Stuart Robson 17, 18.

At the Creighton the week's engagement of that admirable organization, the Frawley co., came to a close 28 with Men and Women as the attraction, and the co. was perhaps seen to better advantage in this than any other of the plays presented. Special commendation is due the work of George Osburne, Maclyn Arbuckle, Jennie Kennark and Blanche Bates. Eddie Foy, supported by a co. of commensurate agility in the Strange Adventures of Miss Brown 29-31 to fair business. Little Miss Nugget 5-8; Tavary Opera co. 9-11; Baggage Check 12-15.

We are to have some remarkably strong attractions the next two months at both the theatres, and the Creighton has booked Duse for June 19 and Richard Mansfield for a solid week in September. Quite a number of Omaha society and music-loving people took in the opera at Chicago last week.

J. R. RINGWALT.

## GALVESTON.

Paradise Alley, though at best but a weak attempt at farce-comedy, may possibly have proven acceptable under the able care of skilful performers, but the distressingly poor quality of most of the material used in its presentation at the Grand March 25, 26 was conducive to quite different results, and while the attendance on the opening night was largely in excess of the merits of the play, the subsequent performances were witnessed by small audiences. Barney Fagan, who was billed as the main feature, did not appear at all, having left the co. in New Orleans. Wang came 27, 28, and succeeded in doing a fair business. Albert Hart continues to please as the Regent, while the role of Mataya is now looked after by Norma Kepp, who is quite clever, and compares favorably with her predecessor. Several other changes have also been made since last season, though no noticeable improvement effected thereby. It was the purpose of the Wang co. to rest here during Holy Week, but the Beach Hotel not being in readiness yet, the short vacation will be spent in New Orleans. Galveston Lodge, No. 126, B. P. O. E., held its annual election 28, and will install the officers elect at the next meeting.

C. N. RHODE.

## INDIANAPOLIS.

The English will be dark all week and the Grand the same, with the exception of 2, when La Loie Fuller appears.

The Watson Sisters co. at the Park 26-28 presented a bill of specialties much above the medium, and the Triple Trapeze and Triangul Giratorio of the Watson Sisters and Juan De Zamora was an exhibition of a high class. The attendance was medium.

Zero, under the management of Joe Oppenheimer, is at the Empire 30-4 and is drawing good houses. The singing and dancing of Hodges and Launchmere deserves more than general mention, while the transformation scene, The Landing of Zero at the North Pole, is well received and elaborately displayed.

Fred Rider's Burlesque co. of New Night Owls are playing to good business at the Park 30-1.

James A. Reilly in A German Soldier is at the Park 2-4.

CHARLES F. KENNEDY.

## BUFFALO.

Al G. Field's Minstrels and Utopia were at the Star March 30-1, playing to fairly good business. A packed house greeted Henry Irving and Ellen Terry 2 in The Merchant of Venice. This was the first appearance of the celebrated English actors in Buffalo for several years. Sale of seats for the rest of the engagement, 3-4, indicates that every performance of Irving and Terry will be given to crowded houses. Der Freischutz will be given by the Buffalo Saengerbund 6-9. Margaret Mather in repertoire of Shakespearean plays 9-11. Della Fox in Fleur-de-Lis and Little Trooper at the Star 13-15. E. H. Sothern in Prisoner of Zenda 16-18.

At the Lyceum Theatre week of 30, H. C. Miner's big co. in Human Hearts played a very successful engagement. Hal Reid as Tom Logan and Bertha Belle Westbrooke as Jeannette Logan were enthusiastically received at every performance.

Harry Williams' grand scenic production of A Bowery Girl will be at the Lyceum week of 6.

Neil Burgess will be at the Music Hall 21-26 in The County Fair.

MARIAN DE FOREST.

## DENVER.

With Richard Mansfield at the Broadway, the Tavary Opera co. at the Tabor, and Hennessy Leroyle in repertoire at the Orpheum, local theatregoers have been kept quite busy this week. Despite the fact that this is Holy Week and that a heavy snowstorm injured business the early part of the week, the attendance at all the theatres has been fairly good. Both the Broadway and the Tabor had excellent openings.

Richard Mansfield has been giving a particularly brilliant series of entertainments at the Broadway, and he is finely supported by an excellent stock co. Barring certain unfortunate mannerisms which are easily overlooked when under the spell of this brilliant actor's genius, there is little question that Mr. Mansfield is the greatest character actor in the country.

Judging from the present demand for seats, the best business of the week will be done upon the Beau Brummell and Dr. Jekyll and Mr. Hyde nights.

Manager Charles H. Pratt is to be congratulated upon his success in having gathered an excellent combination of artists who are giving highly creditable performance of Grand Opera in English. The operas presented this week have been largely of the popular order and have been well received, the success of the week having been Lucia, Aida, and Les Hugenots, the features of which have been the superb singing of Chevalier Guille and the well-directed efforts of Madame Tavary. Guille has been most enthusiastically received throughout the week and at the conclusion of the opera Lucia, upon the opening night 30, he received a perfect ovation, being compelled to respond to five curtain calls. The other members of the co. are fairly good. Thea Dorre gives us a colorless Carmen which is a very poor imitation of that of Emma Calvé. William Schuster and Max Eugene are quite good, but Payne Clark suffers by comparison with Guille.

Hennessy Leroyle has been presenting Squabbles, Sons and Mothers, and Linked by Law at the Orpheum this week, and his business continues good.

Nellie McHenry in The Bicycle Girl comes to the Tabor week of 6. A. Y. Pearson's co. follows Leroyle at the Orpheum, opening 6. The co. will play for about four weeks in a repertoire of melodramas, opening with The White Squadron.

Uncle Tom's Cabin is the Lyceum attraction for week 6.

Madame Tavary and her husband occupied a box at the Broadway 31, witnessing Mansfield's performance of Rodion.

R. L. Giffen, the genial manager of Manhattan Beach and of the Giffen and Neill Stock co., goes to Chicago 2 on a combined business and pleasure trip. While there he will meet James Neill (his partner in the stock co.) and leading man with Minnie Maddern Fiske.

Manager McCourt made a ten-strike when he introduced the Chicago Lady Quartette as a feature of the Sunday concert at the Tabor Sunday night. They made quite a hit and enlivened things considerably. They will appear again Sunday, 5.

F. E. CARSTARPHEN.

## NEW ORLEANS.

The theatrical season is drawing to a close and already talk of darkening the theatres prevails. The Grand Opera House will close its doors in a blaze of glory, so to speak, with the Divine Sara in a week's engagement.

Primrose and West's Minstrels have been playing a week's engagement at this house March 29-4 and, in spite of its being Holy Week, they have had good houses. Mr. Primrose and George Wilson receive an ovation at every performance.

Edwin Travers and an excellent co. played 29-4 in The Private Secretary to fair houses.

Mabel Paige in repertoire of standard plays was well received at the Grand. Wang appears 5-11; M. B. Curtis in Sam'l of Posen 14-18; Sarah Bernhardt in repertoire 19.

The Wang co. which has been playing Greenwall's Texas circuit is in town laying off during Holy Week.

The injunction suit of Augustin Daly against Henry E. Dixey was decided in favor of Dixey by Judge Parlange, and both contestants have left the city.

J. OLSEN.

## TOLEDO.

The Daly production of A Midsummer Night's Dream was given at the Valentine March 26-28 to excellent business.

The Valentine is dark all this week, which makes theatrical things a little dull.

At the People's The Derby Winner is filling the theatre comfortably at every performance 29-4.

Frost and Fanshawe's co. began their second week at the Auditorium 29. An American Beauty and Ten Nights in a Bar-room formed the bill.

George H. Murray, general agent of Charles A. Yale's spectacles, is in the city in the interest of The Twelve Temptations.

C. W. EDSON.

W. S. Bates, bus. mgr., Rice's Comedians.


American Tour, 1895-96.

HENRY IRVING

MISS

ELLEN TERRY

And the LONDON LYCEUM COMPANY

REPERTOIRE:

MACBETH.
BECKET.
KING ARTHUR.
THE MERCHANT OF VENICE.
MUCH ADO ABOUT NOTHING.
LOUIS XI.
FAUST.
A STORY OF WATERLOO.

CHARLES I.
THE LYONS MAIL.
NANCE OLDFIELD.
THE BELLS.
THE CORSICAN BROTHERS.
DON QUIXOTE.
JOURNEYS END IN LOVERS MEETING.
A CHRISTMAS STORY.

APRIL 6 TO 11, PITTSBURGH, ALVIN THEATRE
APRIL 13 TO 18, PHILADELPHIA, CHESTNUT ST. OPERA HOUSE.
APRIL 20 TO 25, BOSTON, TREMONT THEATRE.
APRIL 27 TO 29, PROVIDENCE, PROVIDENCE OPERA HOUSE.
APRIL 30, SPRINGFIELD, COURT SQUARE THEATRE.
MAY 1, HARTFORD, PROCTOR'S OPERA HOUSE. MAY 2, NEW HAVEN, HYPERION THEATRE.
MAY 4 TO 16, NEW YORK, ABBEY'S THEATRE.



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# CORRESPONDENCE.

## ALABAMA.

**TUSKALOOSA.**—ACADEMY OF MUSIC (Brady and Miller, managers): Dick P. Sutton's Texas March 30 and Montgomery 31 to fair-sized audiences.

**TALLADEGA.**—CHAMBER'S OPERA HOUSE (George W. Chambers, manager): Dick P. Sutton's co. in Siege of the Alamo March 25. Montgomery 26. Largest and best houses of the season. A. H. Merrill 2; house dark 6-10.—ITEM: Lillian Herndon, Dick Barker and wife, and Colonel George Hamilton joined co. here.

**SELMA.**—ACADEMY OF MUSIC (Louis Gerstman, manager): No attraction for week ending March 31, Derby Mascot booked for 3 failed to appear.—ITEM: Manager Toler returned from the East and is well-pleased with the bookings for season 1896-7.

**DECATUR.**—ECHOL'S OPERA HOUSE (John C. Gordon, manager): Fast Mail 1 to good house. American Girl 2.

## ARKANSAS.

**HELENA.**—GRAND OPERA HOUSE (Newman and Ehrman, managers): Effie Ellsler in As You Like It March 28; attendance fair; general satisfaction.

**LITTLE ROCK.**—CAPITAL THEATRE (G. B. Nichols, manager): Effie Ellsler in Twelfth Night March 20 to a good house. Punch Robertson and co. in repertoire at popular prices 30-4. Professor Gentry's Educated Dogs and Ponies 6-12.

**FORT SMITH.**—GRAND OPERA HOUSE (J. C. Murta, manager): Dark March 23-28.

## CALIFORNIA.

**OAKLAND.**—MACDONOUGH THEATRE (Charles E. Cook, manager): Nellie McHenry co. in The Bicycle Girl to fair business March 23, 24. A Texas Steer, without Tim Murphy, 27, 28. Anna Eva Fay, spiritualistic seances, 30-2. A Milk White Flag, Sinbad, Peter F. Dailey, Captain Impudence (Mexico) and Friends underlined.—OAKLAND THEATRE (J. J. Collins, manager): Fourth week commencing 23 of the Bacon co. in A Fair Rebel to good business. George Hermance has joined this co. as stage manager. The Golden Plough 30-4.

**SAN DIEGO.**—FISHER OPERA HOUSE (John C. Fisher, manager): Materna and Ondricek to a fashionable audience March 20. Morrison's Faust drew a fair house 21. Professor Bristol's Equescurriculum to fair business 26-28. W. J. Elleford's co., return engagement, 30-4; Roland Reed 15.

**RIVERSIDE.**—LORING OPERA HOUSE (F. H. Miller, manager): Materna-Ondricek concert March 21 to fair house. Anton Schott concert 23 to light business. Bristol's trained horses 24, 25 to fair business. Stanford University Glee Club 27.

**STOCKTON.**—YOSEMITE THEATRE (Adams and Newell, managers): Frederick Warde in King Lear drew big business March 19. Henderson's Sinbad to S. R. O. 20; largest house of the season. Hoyt's Texas Steer to only fair house 24. Hoyt's Milk White Flag 31.—AVON THEATRE (James J. Lent, manager): Richards and Pringle's Colored Minstrels 23 played to a packed house.

**SAN JOSE.**—HALL'S AUDITORIUM (L. Henry, manager): Sinbad with its beautiful scenes and excellent specialties attracted a good crowd March 21 who went home pleased. Hoyt's A Texas Steer held the boards 23 and a large audience witnessed the performance. The enjoyment of the evening was marred by the non-appearance of Tim Murphy in the principal role, which Charles Allen on very short notice undertook and did it creditably. James O'Neill presented Virginius and Monte Cristo 25, 26 in praiseworthy style and deserved better patronage.—KING'S CONSERVATORY OF MUSIC (F. Louis King, director): Ondricek, violinist, and Materna, the Wagner singer, appeared before a fair but enthusiastic audience 27.—ITEMS: It has been definitely settled that Fannie Bloomfield Zeisler will come to San Francisco about Sept. 10.—The San Jose Orchestral Society will give a concert at Los Gatos shortly.—Representative Richard Copley, of the Materna-Ondricek Concert co., reports big business.

**FRESNO.**—BARTON'S OPERA HOUSE (Robert G. Barton, manager): James O'Neill in Monte Cristo to fair house March 24. Madame Materna and Ondricek 25. Stanford Glee Club 30; Hoyt's Milk White Flag 1.

**LOS ANGELES.**—THEATRE (H. C. Wyatt, manager): Morrison's Faust co. drew fairly well March 23-28. Primrose and West, who were booked for 30 failed to materialize though Manager Wyatt claims contract. Hoyt's Milk White Flag 2-4, Friends 6.—BURBANK THEATRE (Fred A. Cooper, manager): Carleton's Opera co. closed a most successful two weeks' engagement 28, crowded houses being the rule. The co. goes to Santa Monica for a week's recreation on the sands and will reopen with Nanon 6, the house remaining dark meanwhile. The Vivian De Monto co. 30.

## COLORADO.

**GRAND JUNCTION.**—PARK OPERA HOUSE (Edwin A. Haskell, manager): Katie Putnam in The Old Lime Kiln March 27 to a large and well-pleased audience. The acting of Katie Putnam, T. B. Findley, Dutton Wansor and Eva Thatcher was commendable. Nellie McHenry 2.—ITEM: Manager Joseph I. Devlin is an old-time friend of Manager Haskell.

**COLORADO SPRINGS.**—OPERA HOUSE (S. N. Nye, manager): Dark week March 28.

**PUEBLO.**—GRAND OPERA HOUSE (S. N. Nye, manager): Dark March 22-28.

**ASPEN.**—WHEELER GRAND OPERA HOUSE (J. J. Ryan, manager): Schubert Quartette March 26 to a fair house. Kate Putnam in The Old Lime Kiln March 30.

**GREELEY.**—OPERA HOUSE (W. A. Heaton, manager): House dark March 30-4.

## CONNECTICUT.

**HARTFORD.**—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): A large audience greeted Clay Clement March 27 in The New Dominion. He was supported by an excellent co., which included W. Brown Smith, of this city, a young comedian of versatility and ability, and he received the glad hand from his many friends in the audience. Land of the Midnight Sun was produced 28 with spectacular effect. Steve Brodie delighted the galleries 31, 1 with his picturesque On the Bowery. The New South 3; War of Wealth 4.—PARSONS' NEW THEATRE (H. C. Parsons, manager): The long looked for opening of the new theatre, detail of which was given in an article in a previous number, occurred 1. Long before the doors were opened an immense throng gathered in front of the edifice impatient to gain admittance. Once in all were awed by the magnificence of the house, which from pit to dome is one blaze of splendor, and it is safe to say that few theatres can compete with Parsons' for completeness and elegance. De Wolf Hopper and his co. in Dr. Syntax held the boards, and that they were "good openers" goes without saying. The audience represented the elite and officers of the city and State, most of whom were in full dress. It was impossible for one-quarter who had assembled to gain admission, and the majority of those who anticipated a view of the new house were reluctantly compelled to defer their visit until a later date. Aside from the beauty of the theatre the accoustics are most complete, not a part of the house but what all that is said or done on the stage can be plainly seen or heard. The public of Hartford owe a debt of gratitute to H. C. Parsons for this beautiful theatre and take a local interest in his welfare, inasmuch as he is a resident of Broad Brook, a suburb of this city, and until four years ago conducted a hotel in that place. He became interested in the Park City Theatre and Auditorium of Bridgeport four years ago, and since that time it has been his pride and ambition to give to this city what materialized on the opening of this house—a theatre second to none—which the public will not be slow to appreciate and patronize. De Wolf Hopper was called before the curtain after the first act and eulogized the enterprise of Mr. Parsons for the completeness and magnificence of the house, "which," said Mr. Hopper, "does not end at the curtain, for, I assure you, such complete and comfortable dressing-rooms I have never seen, a matter of much importance to the actor that few of the audience can appreciate." Loud calls were made for Manager Parsons, but his modesty forbade his appearing, and Mr. Hopper in his behalf thanked the audience for their hearty support on the opening of, as he termed it, "one of the handsomest theatres in the United States."—ITEMS: Dr. O. C. Smith, brother of W. Brown Smith, of The Old Dominion co., gave a reception at his residence after the performance at which Company K (who attended the performance in a body) and many leading society folk attended and were presented to the members of The Old Dominion co. Music, refreshments and good cheer were indulged in until the "wee sma' hours," and all left with a remembrance of a most joyous occasion.—At the annual meeting of the local lodge of Elks, Colonel W. N. Woodruff, formerly on Governor Waller's staff, was elected Exalted Ruler.

**NEW HAVEN.**—HYPERION THEATRE (G. B. Bunnell, manager): The London Gaiety Theatre co. in An Artist's Model March 25 did a great business, turning people away, and giving the best of satisfaction. De Wolf Hopper in Dr. Syntax had a crowded house 30 and made his usual success. The co. is all that could be desired. Neil Burgess in The County Fair 3, 4.—GRAND OPERA HOUSE (G. B. Bunnell, manager): Joseph Callahan presented Faust 26-28 to good houses. Co. and scenic effects adequate. The Dazzler 30 opened well the first night and were successful in pleasing. On the Bowery 2-4.

**NORWICH.**—BROADWAY THEATRE (Dodge and Harrison, managers): The Waite Comedy co. opened the second week of their engagement March 30 to a crowded house, the S. R. O. sign being displayed early in the evening. The particular attraction was the first appearance in Norwich of Mr. Waite himself, who played the title-role in Uncle Reuben. This co. is one of the best and most popular of the low-priced cos., and large audiences have been the rule during their stay. The Gleasons and Elmore children are clever variety artists. Daly's co. in A Midsummer Night's Dream 8.—BREED OPERA HOUSE (I. L. Jackson, manager): Amherst College Glee and Banjo Club 1.—ITEM: Manager Waite announces that he will put a popular-priced opera co. on the road next season, and give an entire light opera at every performance with full chorus and grand orchestra, with a first-class vaudeville performance between the acts, the whole to conclude with a fine series of living pictures. Norwich will be one of the first places visited by this co.

**DERBY.**—STERLING OPERA HOUSE (J. L. Ungerer, manager): Faust, by Callahan's co., to a large house March 30.

**MIDDLETOWN.**—THE MIDDLESEX (Middlesex Assurance Co., managers): Cosgrove and Grant's co. in The Dazzler March 27 to fair business. The Country Circus 1 to a small audience.

**BRISTOL.**—OPERA HOUSE (C. F. Michaels, manager): William Morris and his excellent co. March 27, presenting Michael Strogoff to a well-pleased audience. The house was only fair. Georgie Gregory, dancer, and Georgius Dadig in her balancing act made decided hits.

**STAMFORD.**—GRAND OPERA HOUSE (J. M. Anderson, manager): House dark March 21-6. Famous Canadian Jubilee Singers 7.

**NEW BRITAIN.**—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Cleveland's Minstrels March 28 to fair business afternoon and evening. War of Wealth, with a fine cast, 3; The New South 6.—OPERA HOUSE (John Hanna, manager): House dark week of 30.

**SOUTH NORWALK.**—HOYT'S OPERA HOUSE (I. M. Hoyt, manager): J. K. Emmet to a small house March 28. Cleveland's Minstrels 6.

**WILLIMANTIC.**—LOOMER'S OPERA HOUSE (John H. Gray, manager): The Country Circus 2 to S. R. O. Enid Mayo 6, 7.

**WATERBURY.**—JACQUES' OPERA HOUSE (Jean Jacques, manager): Digby Bell in A Midnight Bell disappointed a large audience March 26. He was supported by an inferior co. unfamiliar with their parts. Dan McCarthy in The Cruiskeen Lawn pleased a good-sized audience 27. Cleveland's Minstrels gave a good performance to fair business 30. An audience that filled the theatre welcomed De Wolf Hopper and his excellent co. in Dr. Syntax 31. The entire co. received a most enthusiastic reception. Coon Hollow returned 1 and pleased a large audience.

**WINSTED.**—OPERA HOUSE (J. E. Spaulding, manager): Canadian Jubilee Singers March 30; W. S. Cleveland's Minstrels 2 to a large business; performance fair. Lost Paradise 8.—ITEMS: E. M. Beckwith and Charles Barker, of this city, have signed with the Two Bad Boys co.—H. S. Barker, of this place, has accepted a position as musical director of the Opera House at St. Albans, Vt.

**TORRINGTON.**—OPERA HOUSE (F. R. Matthews, manager): Cleveland's Minstrels 1 to a large house at advanced prices. With the exception of the Japs and William H. Rice as Trilby the performance was very poor.

**DANBURY.**—TAYLOR'S OPERA HOUSE (F. A. Sherr, manager): Coon Hollow March 30 to a big house. Canadian Jubilee Singers 1 to a fair house. A Bunch of Keys 4; J. E. Tooie 10, Jed Prouty 11; Ellinwood Comedy co. 13 for one week.

## DELAWARE.

**WILMINGTON.**—GRAND OPERA HOUSE (Jesse K. Baylis, manager): Guss Hill's New York Stars March 28 to fair audience. The Burglar 31; light house. Thomas E. Shea co. 6-11; Rob Roy 13; Charley's Aunt 17; Margaret Mather 18.—BIJOU THEATRE (William Dougherty, manager): A Trip to the Circus 30-1; light business. Henry Burlesque co. 3-11; Vaudeville Sensation and Burlesque co. 13-15.—ITEM: Charles V. Miller, a former manager of the Bijou, is spending a few days here.

## FLORIDA.

**JACKSONVILLE.**—PARK OPERA HOUSE (J. D. Burbridge, manager): Lewis Morrison March 23, 24 and matinee in Faust and Vorick's Love played to large and well-pleased audiences. M. B. Curtis in Sam'l of Posen 27 proved as funny as ever to a good house; support fair.

**PENSACOLA.**—OPERA HOUSE (J. M. Coe, manager): The American Girl March 31 will be one of the closing attractions of the season.

## GEORGIA.

**SAVANNAH.**—SAVANNAH THEATRE (J. C. Shaw, manager): Charles Frohman's co. in Charley's Aunt amused a fair-sized audience March 23. Joseph Allen as Stephen Spettigue deserves special mention for his excellent acting. M. B. Curtis, after an absence of many years, appeared in his original creation of Sam'l of Posen to a fair and appreciative audience 24. Lewis Morrison as Mephisto in Faust 26, supported by a good co., including Florence Roberts as Marguerite, Edward Elsner as Faust, and White Whittlesey as Valentine, to medium business. Mr. Morrison received numerous curtain calls. Mechanical and scenic effects superb. Fanny Rice 20; Wang 22; Lillian Lewis 23.

**BRUNSWICK.**—L'ARIOSO OPERA HOUSE (M. A. Baker, manager): M. B. Curtis in Sam'l of Posen March 25 to a small but well-pleased audience. Signor Bosco 30-1 to fair houses.

**AMERICUS.**—GLOVER'S OPERA HOUSE (Bloom Brown, manager): Emily Bancker in Our Flat March 26 to a large and delighted audience. M. B. Curtis in Sam'l of Posen 30 to a moderately large but well-pleased audience.

**THOMASVILLE.**—OPERA HOUSE (T. L. Spence, manager): M. B. Curtis as Sam'l of Posen March 28 to a large and appreciative audience. House dark week ending 6.

**ROME.**—NEVINS' OPERA HOUSE (James B. Nevin, manager): M. B. Curtis in Sam'l of Posen 3.

**COLUMBUS.**—SPRINGER OPERA HOUSE (Springer Brothers, managers): Our Country Cousin March 23 to fair business. Emily Bancker co. 25 to a crowded house; performance good.

## ILLINOIS.

**PEORIA.**—GRAND OPERA HOUSE (Chamberlin, Barhydt and Co., managers): Sowing the Wind March 24 to good house and splendid performance. The Strange Adventures of Miss Brown 25 with Eddie Foy as Miss Brown to fair house. Mr. Foy made a good impression in the piece. Rice's 1492, 27 to S. R. O. Richard Harlow, Ross Snow and Bessie Bonehill won new laurels. Della Fox in Fleur-de-Lis 31 to large house, piece well received; strong supporting co. Beach and Bower's Minstrels 2-4; The Fencing Master 7; Shore Acres 8; The Merry World 9; Salvini 10.—THE AUDITORIUM (Lem. H. Wiley, manager): Kitty Wolf and R. J. Ryley week of 21 to fair business all week. Professor Rush, illustrated lectures on the Holy Land, opened to good business week of 30; good entertainment. A Turkish Bath 6-8; Maloney's Wedding 9-11; The Clara Schuman Ladies' Orchestra week of 13.—ITEMS: P. W. Barhydt, Jr., of the Grand, spent a few days in Chicago week of 31.—MR. Wakefeld, of the Andrews Opera co., and Ed. Andrews spent a few days here last week.

**ALTON.**—TEMPLE THEATRE (W. M. Sauvage, manager): Herbert Cawthorn, supported by Leola Mitchell and Charles A. Loder, presented Little Miss Nugget March 14 to fair business. The Vendetta 15, owing to an attachment in St. Louis, failed to appear. A Night's Frolic 20 failed to appear. Katie Emmett 29 canceled. James A. Herne's Shore Acres 2; John J. Burke in The Doctor 13; Lewis Morrison in Faust 18; A Breezy Time 19.—ITEM: Lent has effected business here very materially. Had the management booked seven attractions in seven days, they would have been lucky if one had managed to reach them.

**QUINCY.**—EMPIRE THEATRE (Chamberlin, Barhydt and Co., managers): 1492 March 24 by a good co. drew a packed house and gave good satisfaction. Beach and Bower's Minstrels 26-28 played to big business at popular prices. Anna E. Davis supported by Henry Blackaller's Stock co. opened a week's engagement to large audiences. Alexander Salvini 6.

**GALESBURG.**—THE AUDITORIUM (F. E. Berquist, manager): Sowing the Wind March 25 and 14-2, 26 played to large and delighted audiences; Eddie Foy in The Strange Adventures of Miss Brown 27 failed to please a small audience; Beach and Bowers 31-1; Carrie Lamont 7; Alexander Salvini in Hamlet 11; Clay Clement in the New Dominion 14; Marie Wellesley's players 20-May 2.

**BELLEVILLE.**—TIEMANN'S OPERA HOUSE (L. E. Tiemann, manager): A Turkish Bath gave a fair performance March 29 to a small house. Shore Acres 4, 5; Miss Satan 12; Ingersoll 28.—ITEM: Godowsky, the pianist, billed for 28, did not perform owing to small house.

**PANA.**—GRAND OPERA HOUSE (Lou Roley, manager): Gilbert's Opera co. in Mascot March 31 to light business. James A. Herne in Shore Acres 6.

**DANVILLE.**—GRAND OPERA HOUSE (A. W. Heinly, manager): Palmer's Trilby co. to a packed house 28. The co. gave excellent satisfaction. Jame J. Corbett 1.

**MOLINE.**—AUDITORIUM OPERA HOUSE (A. C. Woodyatt, manager): Marie Wellesley co. finished a week's engagement at popular prices, S. R. O. sign being displayed each night.

**ROCKFORD.**—OPERA HOUSE (C. C. Jones, manager): The Holden Comedy co. week of March 23 to large business. Columbia Opera co. 6; Sowing the Wind 15; Sol Smith Russell 17; Ossie C. Osborne, the former genial door keeper, has joined the *Daily Republican* staff as reporter. Ted Barbour left for New York to join the Barnum-Bailey Circus 26.

**EAST ST. LOUIS.**—MCCASLAND'S OPERA HOUSE (Frank McCasland, manager): Dan'l Sully in A Bachelor's Wives pleased two good audiences March 29; Shore Acres 3; Maloney's Wedding 5; John J. Burke 12; Derby Mascott 19.

**JACKSONVILLE.**—GRAND OPERA HOUSE (Tindale, Brown and Co., managers): Rice's 1492 co. March 14 to a packed house at advanced prices. Clara Schuman co. 28 to a small house.

**FREEPORT.**—GERMANIA OPERA HOUSE (Phil Arno, manager): Francis Jones presenting In Old Madrid appeared before a fair-sized audience March 25; very satisfactory performance. The Girl I Left Behind Me 1.

**DIXON.**—OPERA HOUSE (F. A. Truman, manager): House dark March 24-31. Doty and Norman's co. week of 6-11.

**SHELBYVILLE.**—OPERA HOUSE (Philip Parker, manager): Frank Davidson's Comedy co. will present Old Farmer Hopkins 1; Carrie Lamont in Miss Satan 15.

**DECATUR.**—POWERS' GRAND OPERA HOUSE (J. F. Given, manager): Clara Schuman Orchestra closed a three nights' engagement March 25 to small attendance. Herne's Shore Acres 30 to a large house; general satisfaction. Della Fox date for 31 canceled; A. M. Palmer's Trilby 7; Salvini 9.

**AURORA.**—OPERA HOUSE (J. H. Plain, treasurer): A Baggage Check March 23; good performance to a fair house. The John Stapleton co. in Sweet Lavender 28; small house but very appreciative audience.

**OTTAWA.**—SHERWOOD OPERA HOUSE (F. A. Sherwood, manager): A Baggage Check March 25 pleased a medium-sized audience. The John Stapleton co. in Americans Abroad 29; co. gave entire satisfaction to a large house. Adeline Musden co. week of 6.

**STREATOR.**—PLUMB OPERA HOUSE (J. E. Williams, manager): A Baggage Check March 26; large and well-pleased audience.

**ELGIN.**—DU BOIS OPERA HOUSE (Fred W. Jencks, manager): The Columbia Opera co. closed a good week's business March 28. James A. Herne in Shore Acres 3; Sol Smith Russell 18.

**STERLING.**—ACADEMY OF MUSIC (M. C. Ward, manager): Blaney's A Baggage Check 28 to S. R. O.; audience well pleased.

**LINCOLN.**—BROADWAY THEATRE (Comitt and Foley, managers): The Flints March 30-1 to fair business. Shore Acres 7; Fencing Master 8; Clay Clement 13.

**PRINCETON.**—APOLLO OPERA HOUSE (C. G. Cushing, manager): Andrews Opera co. 25 to deservedly poor business. Lake Forest Glee Club 31 to fair business. House dark week 1-7.

**LA SALLE.**—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): A Baggage Check March 27, return date, to fair business; audience delighted. Kitty Wolfe 29-31 to light business; Fencing Master 5; K. of P. Minstrels, local, 7.

**BLOOMINGTON.**—NEW GRAND (C. E. Petty, manager): Eddie Foy in Miss Brown March 26 to good business. 1492 with Richard Harlow, Bessie Bonehill and Ross Snow drew a big house 28 at advanced prices; performance very fine and audience delighted; Trilby 6; Robert Mantell 8; Fencing Master 9; Clay Clement 11; Holden Comedy co. 13-19.

**EFFINGHAM.**—AUSTIN OPERA HOUSE (Warren and Austin, managers): House dark week of 1: Carrie Lamont in Miss Satin 14; Sowing the Wind 20.

## INDIANA.

**NEW ALBANY.**—OPERA HOUSE (J. D. Cline, manager): Shore Acres, with Archie Boyd and James Lackaye in the leading roles, was presented March 23 to fair-sized and thoroughly delighted audience, who showed their appreciation by frequent applause. The scenery is very appropriate, and every care is paid to details in the mounting of this piece, making it a superb production. Archie Boyd made an excellent Nathaniel Berry. My Wife's Friend underlined.—ITEMS: George E. Cooper, agent of Howard Hall co., was in this city last week.—Mark E. Swan, manager of Jessie Mae Hall co., says that since the production of his new play Home, Sweet Home several weeks ago three cos. have commenced playing a piece by that name. Mr. Swan is the author of this play and has it copyrighted, and will certainly take means to protect his property.—Manager Cline has just returned from St. Louis and Chicago, where he has been in the interest of his house.

**MARION.**—THE ALLEN (M. B. Edmeston, manager): The Royal Hawaiian Military Band March 25 pleased a large audience, and returned 27 to good business. Trilby packed the house 26 and gave entire satisfaction. Alba Heywood gave a first-class musical programme 31 to a good house.—WHITE'S OPERA HOUSE (E. L. Kinnemare, manager): Eldon's Comedians opened for a week 30 to a crowded house.

**FORT WAYNE.**—MASONIC TEMPLE (Struder and Smith, managers): For Fair Virginia to very large and well-pleased audience March 24. At Fort Bliss by the Wilbur Entertainment co. 25, 26 to S. R. O.; performance fair. The Old Homestead 27 to good business; performance well received. Kellar 8; Mantell 9; Baggage Check 10; Elks' Minstrels 13; Trip to Chinatown 20; Side Tracked 22, 23; Shore Acres 29.—EMPIRE THEATRE (L. Heilbronen, manager): Downie's Novelty co. week 23 to fair business; performances good.

**PORTLAND.**—AUDITORIUM (A. D. Miller, manager): Carter's Tornado March 24 to a large and appreciative audience.—ITEM: Claate Alexander, Ben Bergman, Aca Cummings and Harry Throp, local musicians, leave for Chicago to join Ringling's Circus.

**MUNCIE.**—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): Walker Whiteside in Hamlet March 26 to full house; excellent performance. Merchant of Venice 27 to full house.

**GOSHEN.**—THE IRWIN (Frank Irwin, manager): Charles B. Hanford, Elihu R. Spencer, Nora O'Brien in Othello March 26 to a crowded house and highly entertained audience. The co. closed their season at Kendallville 27. Frohman's John Stapleton co. in The Wife 2.

**WABASH.**—HARTER'S OPERA HOUSE (Harter Brothers, managers): Stapleton co. in My Wife to S. R. O. and pleased audience.

**DUNKIRK.**—TODD OPERA HOUSE (Charles W. Todd, manager): Tornado March 25 to fair business, good performance. Royal Hawaiian Band 30 delighted a small but fashionable audience. Little Trixie 1; Daniel Kelly 9; Alba Heywood 14; home talent 17, 18; William C. Andrews in My Wife's Friend 25.—ITEM: Professor Libornio, leader of the Hawaiian Band, has composed a march called "Ringling Brothers' Grand Opening


RIPANS TABULES

M. Wm. J. Carlton, of Elizabeth, N. J., says: "I consulted a physician in the country this summer where I was spending my vacation, about a chronic dyspepsia with which I have been a good deal troubled. It takes the form of indigestion, the food I take not becoming assimilated. After prescribing for me for some time, the physician told me I would have to be treated for several months with a mild laxative and corrective—something that would gradually bring back my normal condition without the violent action of drastic remedies. I recently sent to the Doctor (Dr. Thomas Cope, of Nazareth, Pa.) a box of Ripans Tabules, and wrote him what I understood the ingredients to be—rhubarb, ipecac, peppermint, aloes, nux vomica and soda. He writes back: 'I thing the formula a very good one, and will no doubt just suit you.'"

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March," which will be played for the first time at the opening of Ringling Brothers' Circus in Chicago 11.

**HUNTINGTON.**—OPERA HOUSE (H. E. Rosebrough, manager): Denman Thompson's Old Homestead co. March 25 pleased a large audience. Arnold Wolford co. 9-11; Gilbert Opera co. 16.

**EVANSVILLE.**—GRAND (King Cobbs, manager): Owing to Marie Wainwright having canceled, the house was dark last week. J. J. Corbett in A Naval Cadet 2; Trilby 8.——PEOPLE'S (J. F. Graves, manager): Jessie Mae Hall 29 to good house. Hoyt's A Trip to Chinatown 5.

**LAFAYETTE.**—GRAND OPERA HOUSE (George Seeger, jr., manager): Shore Acres March 28 was well received by a large audience. The Old Homestead 30 to fair business. The Night Owls 4.

**WASHINGTON.**—OPERA HOUSE (Horrall Brothers, managers): Gilbert Opera co. March 26 to a fair-sized audience; performance excellent. The comedy work of Bert St. John and Hal S. Stevens was of a very high order. A Turkish Bath 2; Colonel Copeland, lecture, 6; A Breezy Time 13.

**NOBLESVILLE.**—WILD'S OPERA HOUSE (C.C.Curtis, manager): Shore Acres March 25 to large audience; splendid attraction and everybody well pleased. A Turkish Bath 31; Sowing the Wind 24.

**LOGANSPORT.**—DOLAN'S OPERA HOUSE (S. B. Patterson, manager): Shore Acres delighted a large audience again March 26. The Old Homestead pleased a fair house 28. John Stapleton's excellent co. in Sweet Lavender 30 to good business; a charming play given in an excellent manner. This was their third engagement here this season. Robert Mantell 10.

**ELWOOD.**—OPERA HOUSE (W. F. Van Arsdale, manager): House dark March 22-28.

**KOKOMO.**—OPERA HOUSE (F. E. Henderson, manager): House dark March 25-31.

**ELKHART.**—BUCKLIN OPERA HOUSE (David Carpenter, manager): 8 Bells March 26; very fine performance to a crowded house. Vincent Streeter co. 30-4 to good houses; strong co.

**NEW CASTLE.**—ALCAZAR THEATRE (J. F. Thompson, manager): House dark this week. Turkish Bath 17; My Wife's Friend 22.

**FRANKFORT.**—COLUMBIA THEATRE (Anghe and Bennefield, managers): Shore Acres March 27 to fair business; co. and performance first-class in every respect. The Old Homestead 31 to good business and gave best of satisfaction. Derby Winner 15; Sowing the Wind 17.

**RICHMOND.**—PHILLIPS' OPERA HOUSE (J. H. Dobbins, manager): James J. Corbett in A Naval Cadet March 30 to large business.——THE BRADLEY (George Bradley, manager): Ellen Beach Yaw 26 to good business.

**UNION CITY.**—CADWALLADER'S THEATRE (C. H. Cadwallader, manager): Professor W. D. Koch, assisted by the theatre orchestra, gave an excellent concert March 31 to a large audience. Stewart's Two Johns 9.

**CRAWFORDSVILLE.**—MUSIC HALL (Mace Townsley, manager): A. M. Palmer's Trilby co. March 27 to poor house; good performance. The Old Homestead 1; James J. Corbett in A Naval Cadet 3.——ITEM: S. B. Thomas, assistant manager of Music Hall, spends most of his time in Chicago and succeeds in getting first-class attractions.

**AUBURN.**—HENRY OPERA HOUSE (J. C. Henry, manager): At Fort Bliss March 27 and matinee to large houses. Receipts, $320. Alba Heywood 6; Kid Band, home talent, 16.

## IOWA.

**KEOKUK.**—OPERA HOUSE (D. L. Hughes, manager): F. W. Gunsalus' lecture March 31 to a large audience. Sherwood Concert co. booked for April 4 failed to put in an appearance. Schueler Concert 9.—Anne E. Davis co. 13-18. Mollie Fuller in Twentieth Century Girl 20; A Trip to Chinatown 22; Eunice Goodrich co. 27-May 2.——ITEM: So great was the rush for admission to the Beach and Bower's performances that it was necessary both nights of the engagement to discontinue the sale of tickets at 8 o'clock.—Mary Timberman, who is a member of the Keene co. this season, was entertained at luncheon at the Coates House in Kansas City by former Keokuk people living there, during the co.'s engagement in that city.—George E. Garrett, well known to the profession generally by reason of his dramatic and sporting work on the St. Louis *Star*, lost his wife by death 28. The body was brought here for burial 30.

**DES MOINES.**—FOSTER'S OPERA HOUSE (William Foster, manager): Della Fox Comic Opera co., presenting Fleur-de-Lis, played to a packed house March 27; performance excellent. Jefferson De Angelis shared the honors with the star, and proved a great favorite. Sowing the Wind to excellent business 28, and gave one of the best performances seen here this season. Sol Smith Russell 31; A Baggage Check 6, 7; Sherwood Concert co. 8; Shore Acres 11; Thomas Keene 13; Nat Goodwin 16.——GRAND OPERA HOUSE (William Foster, manager): House dark 23-28.

**BURLINGTON.**—GRAND OPERA HOUSE (Chamberlin and Barhydt, managers): Sowing the Wind March 27 was well received by a large and intelligent audience. The play was given effectively by a strong co. Mary Hampton as Rosamond captured the audience completely. Excellent work was also done by J. H. Gilmour and Thomas Whiffen. Richard Mansfield in Beau Brummell 28 was warmly welcomed by a brilliant audience that filled every part of the house. The performance was a notable one and gave the greatest delight. Della Fox in Fleur-de-Lis 30 drew a big house, and with a strong supporting co. gave an excellent performance. Jeff De Angelis and Alf C. Wheelan in the comedy parts kept the audience convulsed. Sol Smith Russell in An Everyday Man 1; large and well-pleased audience; performance one of rare merit.——ITEM: J. H. Gilmour, of the Sowing the Wind co., slipped on the pavement and dislocated his collar-bone at Peoria just before his arrival here, but went bravely through his part with his arm in a sling.

**DECORAH.**—GRAND OPERA HOUSE (C. J. Weiser and S. B. Morss, managers): In Old Kentucky March 25 to a packed house; best satisfaction of entire season. High School entertainment 31. John Dillon, 14, 15.——ITEMS: A special train was run on the Milwaukee, from neighboring towns, to accommodate those who came to see In Old Kentucky.—Manager Weiser entertained all the stage hands of the Grand to a banquet, after the performance of Old Kentucky.—President Bean and Manager Weiser will be in Chicago week of 30 looking after theatrical business.

**FORT DODGE.**—FESSLER OPERA HOUSE (G. F. Rankin and C. H. Smith, managers): Si Plunkard March 28 to a large house; performance good. Redmund Dramatic co. week of 6.

**CHEROKEE.**—GRAND OPERA HOUSE (Sanford and Moore, managers): J. C. Lewis Si Plunkard co. March 27 to a full house. Thomas W. Keene 10.

**DUBUQUE.**—GRAND OPERA HOUSE (W. T. Roehl, manager): Eddie Foy in The Strange Adventures of Miss Brown to a fair house March 23. In Old Kentucky to a good-sized audience 26; general satisfaction.

**DAVENPORT.**—BURTIS OPERA HOUSE (Becker and Kindt, managers): Richard Mansfield presented A Parisian Romance March 26 to S. R. O. at advanced prices. Mr. Mansfield failed to respond to the curtain call he received. Sowing the Wind 27 to fair business. House dark 28-1.——GRAND OPERA HOUSE (O. H. Lahrman, manager): Sylvester 5-12.

**CLINTON.**—DAVIS OPERA HOUSE (William McMillan, manager): A Baggage Check 1 to fair business and excellent satisfaction. Shore Acres 29; Twentieth Century Girl 24.

**SIOUX CITY.**—PEAVEY GRAND (A. B. Beall, manager): Della Fox in Fleur-de-Lis to an overflowing house March 24; receipts, $1,065. J. C. Lewis in Si Plunkard 25 gave satisfaction to S. R. O. Sol Smith Russell, supported by an excellent co., presented The Rivals to an audience which filled the house to S. R. O. Eddie Foy 1; Thomas Keene 9.——ITEM: The Elks held an interesting session 27; seventy-five new members were initiated. A Social Session will be held 9 in honor of Thomas Keene.

**CEDAR RAPIDS.**—GREENE'S OPERA HOUSE (John R. Henderson, manager): Della Fox in Fleur-de-Lis taxed the capacity of the house 28. Jefferson de Angelis as Count des Escarbilles proved himself to be one of the best operatic comedians of the country. Blaney's Baggage Check appeared to good business 31. The Darling Sisters and the Nichols Sisters deserve praise for their splendid specialties. James A. Herne's Shore Acres 10; Ezra Kendall 13; Thomas W. Keene in Richard III. 15.

**FAIRFIELD.**—GRAND OPERA HOUSE (M. F. Black, manager): House dark March 30-4. Easter Musical Festival by home talent 7.

**OSKALOOSA.**—MASONIC OPERA HOUSE (N. L. Briggs, manager): The Chase-Lister co. closed a S. R. O. week March 29; good co.; universal satisfaction. A Baggage Check, return date, 8; Si Plunkard 14; Home Minstrels 17.

**IOWA CITY.**—OPERA HOUSE (Perry Clark, manager): Charles E. Blaney's A Baggage Check pleased a fair house March 30. Thomas W. Keene in Othello 16.

**FORT MADISON.**—ESINGER GRAND (C. H. Salisbury, manager): Herbert and Reynard closed a week's engagement March 28 to a crowded house at each performance.

**OTTUMWA.**—GRAND OPERA HOUSE (J. Frank Jersey, manager): Chase Lister Comedy co. week of March 21.

**CRESTON.**—PATT OPERA HOUSE (J. H. Patt, manager): Hugh Ettinger's Trilby March 30 played to a full house; performance excellent. Crippie Creek 31 by home talent.

**CHARLES CITY.**—HILDRETH OPERA HOUSE (C. H. Shaw, manager). Iowa College Glee Club 2.

## IDAHO.

**BOISE CITY.**—COLUMBIAN THEATRE (James A. Pinney, manager): Marie Tavary Grand Opera co. March 23, 24 to good business; receipts $1,500. Finnigan's Ball 11; Leopold Godowsky 13.

**POCATELLO.**—OPERA HOUSE (H. B. Kinport, manager): Marie Tavary Grand Opera co. March 25 in Carmen at advanced prices to S. R. O.; largest house of the season and everybody delighted. Finnigan's Ball 13.

## KANSAS.

**TOPEKA.**—GRAND OPERA HOUSE (L. M. Crawford, circuit manager; O. T. Crawford, local manager): Sol Smith Russell in Mr. Valentine's Christmas and An Every Day Man March 24; largest audience ever seen in this theatre, hundreds standing up during the performance. These plays are the best he has ever had, and his support is perfection. In response to applause and repeated recalls he was finally forced to come before the curtain and make a little speech, which he did in a most happy and characteristic vein. The Merry World 26 drew out another very large house and more than pleased everyone. After the performance, May Evans, the wonderful local sifflieuse, by special request of Manager Pattee, entertained him and his entire co. whistling a number of operatic and popular selections and giving her remarkable imitations of birds with such success that she was immediately offered an engagement for next season. Later Manager Pattee, who was a Topeka newspaper man for many years, and the charming artists of his clever co., were royally entertained by the local lodge of Elks, the occasion being made one of the "society events" of the year. Manager Pattee and any co. he may bring will own the town while here. The Philharmonic Society, assisted by W. H. Sherwood, pianist, and Vincent Graham, barytone, gave a testimonial concert to Celeste Nellis, a local musician of great ability, 28. Thomas Keene 30.—— CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): De Moncos, hypnotists, 23-29. Their feats are far above the ordinary mesmeric entertainments.——HAMILTON HALL (Dr. W. C. Hamilton, manager): Nashville University Students and Wright's Colored Comedy co. gave a very good entertainment 28. Cecile Smith, soprano; James White, comedian; John Stewart, slack wire, and Ida Lee Wright, novelty and fancy dancing, were the best.

**WICHITA.**—CRAWFORD'S OPERA HOUSE (E. L. Martling, manager): Sol Smith Russell in An Every Day Man, and Mr. Valentine's Christmas for a curtain raiser, March 23. The best performance seen here this season and one of the best houses.

**GIRARD.**—HOLZER OPERA HOUSE (Fred Finnan, manager): Vandyke and Eaton's Comedy co. March 23-28; packed house every night at popular prices.

**PORT SCOTT.**—DAVIDSON THEATRE (Harry C. Ernich, manager): Maloney's Wedding 26; light house; performance fair. Merry World, one of the biggest attractions of the season, 27; good house; performance fine. Villard Simms, Sol Aiken, Amelia Summerville, Jeanette Bageard, and Mark Sullivan are the principal members of this co. Salters and Martin's U. T. C. 11; Clay Clement 21.

**PITTSBURG.**—OPERA HOUSE (D. O. Lane, manager): Mary King delighted a large audience March 27. Charles Marvin's Players week 30.

**WELLINGTON.**—WOOD'S OPERA HOUSE (Ann M. Black, manager): Sharpley Lyceum Theatre co. March 23-29; good business; best repertoire co. seen here for several seasons; general satisfaction.——AUDITORIUM (Charles J. Humphrey, manager): Mozart Symphony Club 25; S. R. O.; audience highly pleased. Lecture by Professor Dyche 28 for benefit of the High School to a fair-sized house.

**LEAVENWORTH.**—CRAWFORD'S GRAND OPERA HOUSE (Mr. Bowman, manager): Merry World co. March 25.——ITEM: The musical director of the co. was dismissed and a new one telegraphed for from Chicago. He arrived at 8 o'clock on the night of the performance but his unfamiliarity with the score seriously interfered with the smoothness of the entertainment.

**HUTCHINSON.**—OPERA HOUSE (Morris R. Cain, manager): Salter and Martin's U. T. C. March 28; crowded house.

**ARKANSAS CITY.**—FIFTH AVENUE OPERA HOUSE (E. J. Hess, manager): Maloney's Wedding March 20 fair-sized house; ordinary performance.

**OTTAWA.**—ROBERAUGH (Charles H. Ridgway, manager): Maloney's Wedding March 28; fair performance; light business. Bartholomew's Equine Paradox 30, 31 and matinee; good performance to fair business.

**JUNCTION CITY.**—OPERA HOUSE (Thomas W. Dorn, manager): Salter and Martin's U. T. C. co. March 24 to the capacity of the house. This was the best U. T. C. co. ever seen here, the scenery and specialties being excellent, with fine band and orchestra. House dark 30 5.——ITEM: Manager Dorn is booking some excellent attractions for next season.

## KENTUCKY.

**LEXINGTON.**—OPERA HOUSE (Charles Scott, manager): Charles L. Davis as Alvin Joslin March 23 to good business; performance first-class. Blind Boone and co. 27, 28 to excellent business; good entertainment. Thomas Q. Seabrooke 30 in The Speculator to very fair house. The performance was high class, and Mr. Seabrooke was compelled to respond to several hearty encores.

**ASHLAND.**—THE ASHLAND (Ellesberry and Meinhardt, managers): House dark until 3, when Van Dyke and Powers give a high-class variety performance. Morrison in Faust 7.

**PARIS.**—GRAND OPERA HOUSE (Scott and Mitchell, managers): Sowing the Wind 7 will probably wind up the season.

**MT. STERLING.**—GRAND OPERA HOUSE (W. B. O'Connell, manager): Max O'Rell lectured on "Her Royal Highness, Woman," March 30; large audience. Blind Boone Concert co. 31; fair house.

**HENDERSON.**—PARK THEATRE (A. D. Rogers, manager): Dark this week and next.

## LOUISIANA.

**LAKE CHARLES.**—WILLIAMS' OPERA HOUSE (Paul Sullivan, manager): Paradise Alley March 22; fair house. Edwin Perry in Ingomar 4; Primrose and West's Minstrels 5.——ITEM: Barney Fagan left the Paradise Alley co. at New Orleans 21.

**MONROE.**—OPERA HOUSE (C. T. Madison, manager): House dark week ending March 28; Lillian Lewis 2.

**SHREVEPORT.**—GRAND OPERA HOUSE (Leon M. Carter, manager): House dark last week. Paradise Alley 11; Spooner Dramatic co. week, 13.

**BATON ROUGE.**—PIKE'S OPERA HOUSE (A. H. Hugnet, manager): House dark week of 30.

## MAINE.

**PORTLAND.**—LOTHROP'S PORTLAND THEATRE (Charles C. Tukesbury, manager): Wilbur Opera co. with living pictures March 16-28 was much enjoyed by large houses nightly. The Gormans in Gilhoolys Abroad were fairly well enjoyed by light house. The Gay Parisians with W. J. Ferguson and Odette Tyler 7; A Midnight Bell 10, 11; Joseph Grismer and Phoebe Davis in The New South 22; Katherine Rober co. week of 27.——CITY HALL (George H. Libby, agent): Nat Goodwin in A Gilded Fool delighted a packed house 28. Watkins Mills' song recital 8; Boston Symphony Orchestra 15.——KOTSCHMAR HALL (Ira C. Stockbridge, manager): The Misses Webling 4.——ITEMS: Millie Russell of Hartford, Conn., joined the Wilbur Opera co. here 16.—Edward J. Sullivan has succeeded J. P. Hatch as treasurer of Portland Theatre.—Over one thousand seats have been sold for Elks' benefit 10-11.

**AUGUSTA.**—OPERA HOUSE (F. A. Owen, manager): The Gormans in The Gilhoolys Abroad March 25 to poor business. House dark week of 30.

**BATH.**—COLUMBIA THEATRE (F. A. Owen, manager): The Gormans gave an excellent performance of Gilhoolys Abroad March 27 to a good house and an enthusiastic audience.

**BELFAST.**—OPERA HOUSE (F. E. Cottrell, manager): Dark week of March 30. Lillian Tucker in repertoire week of 6.

## MARYLAND.

**CUMBERLAND.**—ACADEMY OF MUSIC (J. H. Stahl manager): Side Tracked gave a good performance to poor business March 29. Hellman, the magician, 1; Robert Downing in the Gladiator 6.

**HAGERSTOWN.**—ACADEMY OF MUSIC (Charles M. Futterer, manager): The Burglar drew a small house March 27. Mrs. General Tom Thumb 2-4; Robert Downing 6.

**FREDERICK.**—CITY OPERA HOUSE (A. Gregg Miller, manager): Flora Stanford co. opened March 30 for one week to fair business; best repertoire co. here in years. Lawrence Manning co. 9-11.

**LONACONING.**—RYAN'S OPERA HOUSE (Maryland Supply Co., managers): Herrmann, the magician, assisted by Miss Herrmann, gave a first-class performance to a fair house; performance first-class in every respect; audience delighted. Stetson's Uncle Tom's Cabin 7; The Two Johns 18.

## MASSACHUSETTS.

**SPRINGFIELD.**—COURT SQUARE THEATRE (W. C. Lenoire, manager): An Artist's Model posed before a good-sized house March 27. The Old Homestead, with George Wilson as Uncle Josh, played to S. R. O. matinee and night, 28; good co. De Wolf Hopper in Dr. Syntax to appreciative audience 2. The baseball season was formally opened by Hopper's recitation of "Casey at the Bat." Devil's Auction 3; Damrosch Opera co. in Tannhauser 6; A Country Circus 10; The Gay Parisians 11.——GILMORE'S OPERA HOUSE: Enid Mayo co. 30-1 gave The Little Trooper, Little Miss Bliss and The Little Widow. The audiences were poor, but performances deserved better, and the ladies' orchestra the co. maintains is a very pleasing feature. French Folly co. 8.——ITEM: John Philip Souza, the composer of the new opera, El Capitan, which De Wolf Hopper will produce at Boston 13, joined the co. here and the first rehearsal under his direction was held at the Gilmore Opera House 3. He will attend rehearsals daily en tour, and be with the co. for three weeks, having canceled his band engagements till 24. Mr. Hopper is greatly pleased with the opera and says that since receiving the manuscript and music they have not changed a line in either. Those who attended the rehearsal think it will prove the best vehicle Hopper has yet had.

**LOWELL.**—OPERA HOUSE (Fay Brothers and Hosford, managers): Nat C. Goodwin and a competent co. presented A Gilded Fool to a large audience March 26. Digby Bell and his wife in A Midnight Bell played to fair-sized houses 27, 28 and matinee. De Wolf Hopper 4.——MUSIC HALL (W. H. Boody, manager): E. A. Mitchell's The Vendetta, led by William Fairbanks, gave satisfactory performances to good business 26-28. The Quadroon Sensation co. 2-4; Nat Goodwin's Nobbies 5-7.——ITEMS: The local lodge of Elks elected the following officers March 24: Exalted Ruler, Charles N. Bagley; Esteemed Leading Knight, John B. Crowley; Esteemed Loyal Knight, James F. Gordon; Esteemed Lecturing Knight, Cornelius E. Dugan; secretary, Charles H. Ricker; treasurer, Joseph Hicks; Tyler, W. T. Griffin; trustee, George T. Offut.—Amateurs produced in a Chimney Corner 26.—Sadie L. Hanby was absent from the cast of A Midnight Bell 27 from illness. She recovered, however, in time to finish the engagement 28.—Why will some of the best cos. on the road when playing in the smaller cities at advanced prices mar their evening's work by continued "guying" among themselves. It is an insult to the intelligence of the audience, and conveys the impression that they do not consider it their duty to give their usual performance.—A Midnight Bell gave bookmarkers as souvenirs 28.—D. J. Mack, of the Star Gazer, is at home for a week.

**LYNN.**—THEATRE (Dodge and Harrison, managers): Charley's Aunt March 26 gave a satisfactory performance to a fair house. Conroy and Fox in O'Flarity's Vacation 27 gave a good performance to a good house. One of the Bravest 28; performance poor, house fair. The Gormans 4.——MUSIC HALL (Dodge and Harrison, managers): Twentieth Century Maids 26-28 gave an excellent performance to crowded houses. The Quadroon Sensation 30-1 to a deservedly poor house. The White Crook 2-4.

**FALL RIVER.**—ACADEMY OF MUSIC (William J. Wiley, manager): Joseph Hart and Carrie De Mar played a return engagement March 28 to fair business. Prof. Carpenter 2-4; Wilbur Opera co. 6-11; Joe Ott 16; Donnelly and Girard 18.——RICH'S THEATRE (Edward E. Rich, manager): Delmonico's at Six was given by Trixie Friganza and a good co. 26-28 to undeservedly small houses. Ada Bothner in A Bunch of Keys 30 did a fairly good business. Isham's Octoroons 6-8; James B. Mackie in Grimes' Cellar Door 9-11. Land of the Midnight Sun 13-15.——WONDERLAND THEATRE (E. J. Martin, manager): Dark 30-4.

**BROCKTON.**—CITY THEATRE (W. B. Cross, manager): Ethel Tucker presented a fine list of standard plays in her repertoire, and was rewarded by large and appreciative audiences 23-28. A Midsummer Night's Dream 9; The New South 11.

**LAWRENCE.**—OPERA HOUSE (A. L. Grant, manager): Charles Frohman's co. in Charley's Aunt March 27 to a fair-sized house. Conroy and Fox in O'Flarity's Vacation played a return engagement 28 to good business. The Gay Parisians 6.——ITEM: The Opera House ushers have secured Ward and Vokes for their annual benefit, May 8.

**HOLYOKE.**—OPERA HOUSE (W. E. Kendall, managers): The Old Homestead March 27 to one of the largest audiences, and most pleasing performances of the season. The New Devil's Auction 1 to fair house. U. T. C. 4; Country Circus 6; Coon Hollow 8.—— THE EMPIRE (Delmore and Wilson, managers): The White Crook 26-28; satisfactory and well-attended performances. Enid Mayo 2-4; French Folly 6, 7.

**PLYMOUTH.**—GRAND OPERA HOUSE (A. H. Perry, manager): Maurine, with Alice T. Cranford in the title role and supported by a strong co., to S. R. O. March 30; performance excellent. Boston Comedy co. in repertoire to poor business 31-4. McCarthy's Mishaps 11; Star Gazer 17.——ITEMS: George M. Burns, formerly manager of the Grand Opera House, made his professional debut as an actor in Maurine, and created a favorable impression.—W. C. Boyd, agent for Barnum and Bailey's Show, was in town last week.

**GLOUCESTER.**—CITY HALL (Lothrop and Tolman, managers): House dark March 25. Lothrop and Tolman's Dazzler 10; Land of the Midnight Sun 14; Tony Farrell 20.

**MARLBORO.**—THEATRE (F. W. Riley, manager): Nickerson Comedy co. 6-11; Delmonico's at Six 14, New South 18; Lost Paradise 2; Joe Ott 25.

**AMESBURY.**—OPERA HOUSE (F. S. Collins, manager): House dark week March 26. Dazzler 13; Country Circus 17.

**NORTH ADAMS.**—COLUMBIA OPERA HOUSE (W. P. Meade, manager): Easter Monday ball 6, D. K. U. Club, local, for benefit of hospital. Country Circus 8; Coon Hollow, return date, 11.

**FITCHBURG.**—WHITNEY OPERA HOUSE (J. R. Oldfield, manager): House dark March 25-1. Delmonico's at Six 8.

**NEW BEDFORD.**—OPERA HOUSE (W. B. Cross, manager): A Bunch of Keys March 25 to large audience. Wilbur Opera co. 22-27 to large audiences.

**MILFORD.**—MUSIC HALL (H. E. Morgan, manager): The White Crook March 31 to light houses. The New South 7; William A. Brady's Trilby co. May 14.

**PITTSFIELD.**—ACADEMY OF MUSIC (Maurice Callahan, manager): The Devil's Auction 4 to good business.——ITEM: The Charity Ball, for the benefit of the Union for Home Work, will be given at the Academy 8.

**SALEM.**—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): The Nickerson Comedy co. closed their engagement March 28 to very good business. House dark 30. Conroy and Fox 7.

**GREENFIELD.**—OPERA HOUSE (N. J. Lawler, manager): Denman Thompson's Old Homestead March 30 gave excellent performance; house packed to the doors at advanced prices. Stetson's U. T. C. 1; fair performance to a fair audience. Morrison's Faust May 6.

**TURNER'S FALLS.**—COLLE OPERA HOUSE (Fred Colle, manager): House dark March 28-4.

**WESTFIELD.**—OPERA HOUSE (A. H. Furrows, manager): Clay Clement in New Dominion March 28 to fair house; well-pleased audience. Hotchkins Sisters' Concert co. and Bell Ringers 30; small but well-entertained audience. Country Circus 7; Conroy and Fox 14; Tar and Tartar Opera co. 15; Sutton Comic Opera co. 20; J. E. Toole in Killarney and the Rhine 22.

**ROCKLAND.**—OPERA HOUSE (Edward Whicher, manager): A Bunch of Keys 1 to fair house. Excelsior Associates' grand concert and ball, with Raymon Moore and Marshall Wilder, 10; Lost Paradise 14; Richard Golden 23 in Old Jed Prouty.

**HAVERHILL.**—ACADEMY OF MUSIC (James F. West, manager): A Gay Old Boy 25 to a good house; one of the best farce-comedies seen here this season. Mr. Hart has surrounded himself with a very good co. The Faust Club gave a very successful minstrel show 28 to large house.

**NORTHAMPTON.**—ACADEMY OF MUSIC (William H. Todd, manager): The Old Homestead, with George Wilson in the leading role, played to S. R. O. 25. Mr. Thompson was present during the evening and expressed himself as greatly pleased with the theatre and its management. Devil's Auction 2; Coon Hollow 9; Midsummer Night's Dream 11.

## MICHIGAN.

**SAGINAW.**—ACADEMY OF MUSIC (John H. Davidson, manager): Rhea in Nell Gwynn and Josephine March 28, 29 drew large audiences and gave excellent satisfaction. Fast Mail 30; Louis James 10, 11; Side Tracked 13; Human Hearts 14.——ITEMS: Rhea gave a delightful lecture on Napoleon before the different women's clubs of Saginaw in the parlors of the Hotel Vincent.—Manager J. H. Davidson was agreeably surprised last week by the presentation to him by the attaches of the theatre of an elegant K. T. charm.

**OWOSSO.**—SALISBURY'S OPERA HOUSE (Salisbury and Brewer, managers): Mlle. Rhea 25 to a packed house at advanced prices. This was Rhea's first appearance here and, although the stage is small, a very satisfactory performance was given. The costumes are very fine. The Fast Mail 1; Howorth's Hibernica 4; Hands Across the Sea 13.——ITEMS: In the afternoon Rhea gave a short lecture on Napoleon before the Women's Literary and Current Topics Clubs, followed by a reception.—It is said that a Summer theatre will be erected at River-Side Park, a resort in the suburbs.

**MUSKEGON.**—OPERA HOUSE (F. L. Reynolds, manager): Leopold Godosky, the pianist, 24 to fair business. Lincoln J. Carter's Tornado 1; Derby Winner 9; Trip to Chinatown 13.

**DOWAGIAC.**—BECKWITH'S MEMORIAL THEATRE (W. T. Leckie, manager): A. M. Palmer's Trilby played March 23 to crowded house and gave excellent satisfaction. Coming: A Trip to Chinatown.

**GRAND RAPIDS.**—POWERS' OPERA HOUSE (John T. Condon, manager): 8 Bells was presented before a moderate-sized audience March 28. The Byrne Brothers are excellent acrobats, but outside of their work the performance was commonplace. Ellen Beach Yaw 6; Louis James 7, 8; Nat Goodwin 11.——GRAND OPERA HOUSE (O. Stair, manager): Side Tracked amused large audiences 30-1. Julie Walter's tramp is a character creation worthy of credit, while his support is commendable. High Henry's Minstrels 2-4.

**BAY CITY.**—WOOD'S OPERA HOUSE (A. E. Davidson, manager): Rhea in Nell Gwynne March 26; house large and well pleased. 8 Bells 30 to a fair house. The Fast Mail 31 to poor business. At Fort Bliss 2; Leland T. Powers 3; Louis James in Othello 9; Human Hearts 13; Side Tracked 14; Chimes of Normandy by local talent 16-18; The Girl I Left Behind Me 19.

**SAULT STE. MARIE.**—SOO OPERA HOUSE (G. G. Scranton, manager): Josh Simpkins co. March 26 to large house. Their band and orchestra were exceptionally good. Professor P. McEwen, mesmerist and mind reader 30-1; Rhea 8.——ITEM: A Detroit newspaper recently contained an article stating that the Josh Simpkins co. had received a cold bath in the Straits of Mackinaw and were rescued in time to avoid loss of life. The statement, which was untrue, took rise from the following incident: The co. were invited to take a ride on an ice boat. Several of them accepted and were enjoying a pleasant sail when one of the runners was knocked off by striking a projecting piece of ice. Being unable to sail back the party were compelled to walk. Hence the thrilling tale in the Detroit paper.

**FLINT.**—MUSIC HALL (Rankin and Hubbard, managers): Two Old Cronies March 26 to fair house. Fast Mail 28; good co. to fair house. Eight Bells 8.—— THAYER'S OPERA HOUSE (H. A. Thayer, manager): Carrie Russell 28; poor co. to poor house. Frank Tucker Theatre co. in repertoire week of 30.

**JACKSON.**—HIBBARD OPERA HOUSE (W. W. Todd, manager): Fire Patrol March 28 to light business. 8 Bells 1; Fast Mail 6.

**ADRIAN.**—CROSWELL'S OPERA HOUSE (Harry E. Cook, manager): House dark until 4, when Ward and Vokes appear in A Run on the Bank.

**PORT HURON.**—CITY OPERA HOUSE (L. T. Bennett, manager): The Fast Mail to a fair-sized audience March 29.——ITEM: Howard Tuttle of Milwaukee is at present engaged in painting a new curtain for the Opera House that for richness and harmony in color cannot be surpassed in the West. The curtain together with the new scenery Manager Bennett expects to put in, will make the house one of the handsomest and best equipped in the State.

**LANSING.**—BAIRD'S OPERA HOUSE (James J. Baird, manager): Professor De Motte's lecture drew a fine house 27. Ellen Beach Yaw 9.——ITEM: Star and Macabee Theatres both dark for week.

## MINNESOTA.

**ST. PETER.**—NEW GRAND OPERA HOUSE (Satory and Hall, managers): House dark March 23-30. Slayton Lyceum Bureau Jubilee Singers 17.

**WINONA.**—OPERA HOUSE (O. F. Burlingame, manager): Marie Wainwright in Daughters of Eve to a light house March 23; performance gave general satisfaction. Louis James in Othello to a good house 27; support very good. Sol Smith Russell 4; Corinne 8.

**STILLWATER.**—GRAND OPERA HOUSE (E. W. Durant, manager): Griffith's Faust canceled their date of March 26.

**CROOKSTON.**—GRAND OPERA HOUSE (T. H. Bjoin, manager): Bowman and Young's Minstrels March 25; fair house and performance. O'Malley Theatre co. 31; Robert Burdette 9; Uncle Josh Spruceby 10; John L. Sullivan 18.

**DULUTH.**—LYCEUM (L. N. Scott manager): Lois Fuller 8; Sowing the Wind 9; Sol Smith Russell 18, 19.

## MONTANA.

**MISSOULA.**—BENNETT OPERA HOUSE (G. N. Hartley, manager): Eugene O'Rourke in The Wicklow Postman March 31.

**BOZEMAN.**—OPERA HOUSE (W. W. Livingston, manager): Josh Spruceby March 28 to fair business. Nothing underlined.

**GREAT FALLS.**—GRAND OPERA HOUSE (G. N. Hartley, manager): Eugene O'Rourke in The Wicklow Postman 3.

**BUTTE.**—GRAND OPERA HOUSE (John Maguire, manager): Uncle Josh Spruceby opened for three nights 23 to big business and closed to a very poor house; poor co. Bob Burdette 3; Wicklow Postman 6-8.

## MISSISSIPPI.

**JACKSON.**—ROBINSON'S OPERA HOUSE (R. L. Saunders, manager): Lillian Lewis 4.

**NATCHEZ.**—TEMPLE OPERA HOUSE (Sidney J. Lowenburg, manager): Effie Elisler March 20, 21 to fair business. Miss Elisler and Mr. Holbrook Blinn were made the recipients of many pretty floral gifts.

**COLUMBUS.**—OPERA HOUSE (P. W. Mear, manager): No attraction this week.

## MISSOURI.

**ST. JOSEPH.**—THE TOOTLE THEATRE (C. U. Philley, manager): After a dull and dismal two months, the Tootle house had a gala week commencing March 21 with The Merry World, which played to good business, followed by Sol Smith Russell 25, every seat taken; then Della Fox 26 to another large house, with a first-class co. Eddie Foy 28 had only a fair house. Keene 2; Equine Paradox 3, 4. Manager Philley complains bitterly of the cancellations this season, mostly caused by change of routes.——THE CRAWFORD THEATRE (Frank F. Hart, manager): Eunice Goodrich Comedy co. in repertoire 21-28 to fair business at popular prices.——ITEM: The success of The Merry World performance at Tootle's 21 was marred by the conduct of the musical director, who scolded the performers while doing their parts, and finally stopped short

during the skirt dancer's speciality. The audience was against the director, and showed their disapproval. It is said that Manager Patee, of The Merry World, discharged him before leaving.

**MEXICO.**—FERRIS' GRAND OPERA HOUSE (H. C. Eagen, manager): Turkish Bath March 27 gave a fair performance. Maloney's Wedding 4; Bartholomew's Horse Show 16; Salter and Martin's U. T. C. co. 24.

**MARSHALL.**—OPERA HOUSE (M. E. Deering, manager): Fitz and Webster's A Breezy Time March 26 to a crowded house. The co. is a good one. Charles T. Grilley 1, entertainment under auspices of Y. M. C. A.

**CAPE GIRARDEAU.**—OPERA HOUSE (J. F. Schubert, manager): Sadie Raymond in Daisy the Missouri Girl March 25, 26.

**HANNIBAL.**—PARK OPERA HOUSE (Watson and Price, managers): Anna E. Davis in repertoire at popular prices to fair business March 23-28. Eddie Foy 4; Merry World 6.

**SPRINGFIELD.**—BALDWIN THEATRE (S. H. Jewell, manager): The Merry World March 28 to a large house. There was considerable dissatisfaction on account of the performance being cut short in order that the co. might catch a late train.

**COLUMBIA.**—HADEN OPERA HOUSE (B. E. Hatton, manager): Missouri University Athletic Club March 30 to good business. A Breezy Time 3; Bartholomew's Equine Paradox 13, 14; Clay Clement 17; Salter and Martin's U. T. C. co. 23.

**SEDALIA.**—WOOD'S OPERA HOUSE (H. W. Wood, manager): A Breezy Time matinee and night March 28 gave a poor performance. Maloney's Wedding 2; Clay Clement in The New Dominion 20.

**JOPLIN.**—CLUB THEATRE (H. H. Haven, manager): Marvin Players in repertoire March 23-29 to S. R. O. all the week. Herbert Cawthorne in Little Miss Nugget 31.

**INDEPENDENCE.**—MUSIC HALL (Joe H. Border, manager): Ford's Stock co. March 23-28; good business. Maloney's Wedding 31 gave good performance. Uncle Tom's Cabin 9.

**KIRKSVILLE.**—SMITH'S OPERA HOUSE (B. F. Heiny, manager): Local talent 3, 4.

**MACON.**—JOSSON'S OPERA HOUSE (F. W. Geiselman, manager): Fitz and Webster in A Breezy Time 1; performance splendid; everybody pleased; good house. House dark 2-4.

## NEBRASKA.

**LINCOLN.**—THE LANSING (Ed A. Church, manager): Sol Smith Russell March 26 to S. R. O. Eddie Foy 2; Thomas Keene 3; Weaver's Komedy Krew week of 6; Sherwood Concert co. 14; Stuart Robson 16.==THE FUNKE (F. C. Zehrung, manager): Della Fox Opera co. 25 to a crowded house. Richard Mansfield 28 to S. R. O.

**FREMONT.**—LOVE'S OPERA HOUSE (E. C. Usher, manager): Woodward Theatre co. played another return engagement to crowded houses March 27-29. Thomas W. Keene in Othello 4; Shore Acres 17.

## NEVADA.

**CARSON CITY.**—OPERA HOUSE (George W. Richard, manager): Nellie McHenry in The Bicycle Girl to fair business March 26.

**VIRGINIA CITY.**—PIPER'S OPERA HOUSE (John Piper, manager): Nellie McHenry in The Bicycle Girl to a good house March 27. Richards and Pringle's Georgia Minstrels 9.

## NEW HAMPSHIRE.

**DOVER.**—CITY OPERA HOUSE (George H. Demeritt, manager): This house will open 9 with The New South.==ITEM: The Dover Lodge, No. 184, B. P. O. E., held their annual election and installation of officers March 24. At the close of the business session a banquet was served, followed by a social session. Among the visitors was District Deputy Thomas W. Lane, of Manchester.

**MANCHESTER.**—OPERA HOUSE (E. W. Harrington, manager): Letter Carriers' benefit 8; The Gay Parisians 9.==PEOPLE'S THEATRE (Cliff W. Grant, manager): House dark Holy Week.==GORMAN'S THEATRE (Charles L. Gorman, manager): A burlesque co. March 30-4. London Belles 6-8 and White Crook 9-11.==ITEMS: Manager Grant, of the People's, has been in New York the past week booking attractions for remainder of season and reports having secured some excellent cos.

**NASHUA.**—THEATRE (A. H. Davis, manager): E. A. Mitchell's co. presented The Vendetta to a fair house March 30. William Fairbanks very capably assumed the leading role. White Crook 8; Conroy and Fox (return date), 9.

**PORTSMOUTH.**—MUSIC HALL (J. O. Ayers, manager): The Brown University Glee Club, for the benefit of the local High School Athletic Association, was well patronized March 28. Hoyt's A Midnight Bell, for the benefit of the local lodge B. P. O. E., 7.

## NEW JERSEY.

**NEWARK.**—MINER'S THEATRE (Thomas W. Miner, manager): Tony Pastor inaugurated his road season March 30 with a first-class vaudeville programme. The co. which is headed by the only Tony includes Kenno and Welch, O'Brien and Havel, Edwin Latell, Kittie Mitchell, Caron and Herbert, Mathews and Bulger, Pearl Andrews, Daisy Mayer and Pickaninnies, Fields and Wooley, and The Three Bouffons. Mr. Pastor and co. were given a hearty reception. The Wizard of the Nile 6-11; For Fair Virginia 13-18.==H. R. JACOBS' THEATRE (M. L. Jacobs, manager): A Gay Old Boy gave entire satisfaction 30-4. Joseph Hart and Carrie De Mar in their respective parts kept the house in an uproar, and their support was very good. The Trolley Party 6-11; The War of Wealth 13-15; 1492 16-18.==ITEMS: The Comedy of Toys, by Charles Barnard, of County Fair fame, will be given by the pupils of one of the city schools soon.—Corinne will continue the management of the Kimball Opera co. conducted by the late Mrs. Kimball.—Friday, April 3, was souvenir night at Jacobs', the occasion being the 200th performance of A Gay Old Boy. Pictures of Mr. and Mrs. Joseph Hart were distributed.—The first presentation of The Great Northwest will take place at Miner's 27.—Harry Dennis, of this city, will again manage the Asbury Park Opera House for the Summer season.

**NEW BRUNSWICK.**—ALLEN'S THEATRE (J. E. Starkes, manager): Waite's Comedy co. closed March 28; the largest week's business of any repertoire co. seen here this season, at popular prices, playing to over $2 000 receipts and giving excellent satisfaction. The theatre was dark (30 April 4), the management having decided not to present any attractions during Holy week. J. E. Toole in Killarney and the Rhine 6.==ITEMS: The Sophomore Class of Rutgers College will present Glimpse of Paradise instead of the piece previously announced for April 24.—Miss Harvey, of the Waite co., who was taken ill here the first of the week, was able to appear 27.—Miss Harvey and Mr. Barbour, both of Waite's co., were married shortly before the co. played here.

**ELIZABETH.**—DRAKE OPERA HOUSE (Colonel W. M. Morton, manager): Kathryn Kidder, supported by an excellent co., presented Madame Sans Gene to a well filled house March 28. The performance was all that could be desired; receipts, $908.75. Alabama 13.==LYCEUM THEATRE (A. H. Simonds, manager): Herrmann the Great, in spite of strong opposition, drew a good house March 28. Mme. Herrmann's latest dance is very pretty and created much enthusiasm; receipts, $501.10. The Holland Brothers in A Social Highwayman drew a fair-sized house 31, and gave one of the best productions of the season. 1492 7; Trilby (local) 11-13.==ITEM: M. W. Hanley, of Harrigan's co., was in town 28 as a guest of Col. Morton.—The private cars of Prof. Herrmann were here 28, and attracted considerable attention.

**BELVIDERE.**—NEW OPERA HOUSE (Widener Brothers, managers): Rachael Renard and co. in repertoire March 26-28 to fair houses, deserving larger. Guy Brothers' Minstrels 1 to a packed house and best of satisfaction. Performance good.

**ORANGE.**—MUSIC HALL (George P. Kingsley, manager): Herrmann the Great entertained a good house March 27 with his wonderful and mysterious performance. Mrs. Herrmann added to the charms of the evening with her graceful and beautiful dances. The Waite Comedy co. opened a week's engagement 30 to S. R. O. The cornet solos and duets are a special feature, and have attracted attention by their artistic effect.

**BOONTON.**—OPERA HOUSE (S. J. Green, manager): Pay Train 6; Killarney and the Rhine 7; Burglar 11.

**TRENTON.**—TAYLOR OPERA HOUSE (W. R. Williamson, manager): Herrmann the Great mystified a very large audience March 26. Augustus Thomas' beautiful play Alabama was presented by a very fine co. 28 to an appreciative audience. A Bowery Girl drew a top-heavy audience 30, which was well pleased. Frank Benjamin's co. 8-9; Tompkins' Black Crook 11; Waite Comedy co. 13-18.

**RED BANK.**—OPERA HOUSE (C. E. Nieman, manager): Guy Brothers' Minstrels gave a fine performance March 23. Lost Paradise 25; good performance to fair business. Minnie Seward opened 30 with A Convict's Daughter; good performance to a big house.==ITEM: Minnie Seward has added a fine band and orchestra to her co.

**PATERSON.**—OPERA HOUSE (John J. Goetchius, manager): Lincoln J. Carter's Tornado to fair business March 30-1. Scenery fine. Hanlon co. in Fantasma 2-4 drew good houses. George H. Adams, who resides here with his family, was heartily welcomed by his many friends. Edwin Forsberg in Forgiven 6-8; Florence Bindley in The Captain's Mate and The Pay Train 9-11.

**ATLANTIC CITY.**—ACADEMY OF MUSIC (Joseph Fralinger, manager): Slaves of Gold March 23 to fair business; good performance. Lost Paradise 27, 28 to good business; performance excellent. Tornado 4; Carpenter's Juvenile Red Riding Hood 6; U. P. A. Glee Club 7.

**CLINTON.**—MUSIC HALL (J. W. Altemus, manager): A. Q. Scammon's co. in The Burglar 8.

**PLAINFIELD.**—MUSIC HALL (Richard and Maeder, managers): House dark March 30-4. Comedy co. 6-11.

**DOVER.**—BAKER OPERA HOUSE (William H. Baker, manager): Guy Brothers Minstrels pleased a large audience March 30. Alabama 16.

## NEW YORK.

**ALBANY.**—HARMANUS BLEECKER HALL (Woodward and Davis, lessees): The Corse Payton co. closed a week's engagement to good business 28. George Edwardes' English Burlesquers, under the management of Al Hayman and Charles Frohman appeared in An Artist's Model 31, and notwithstanding Holy Week the audience was large. The burlesque was put on in fine shape. Marie Studholme as Daisy Vane sang and danced herself into favor before the close of the first act, and retained it to the final curtain. Waite's Comedy co. beginning 5 appears twice daily for the week.==LELAND OPERA HOUSE (Fred F. Proctor, manager): The second annual concert of the Capitol Banjo, Mandolin, and Guitar Club was given 26 before a large audience. The home club was assisted by the Lyra, of Hudson; Bohemian, of Fort Plains, and Idlewild, of Troy, making an orchestra of 100. The first part consisted of selections by the various clubs, and the second part a musical comedy. The Country Store, in which W. S. Corliss as Wandering Willy sang a clever parody in Poverty Row, George M. Monroe and one of the best farce-comedy cos. on the road, appeared 27, 28 in A Happy Little Home, and fun was the order of the hour. Among the cast were Harry Hotto, Harry C. Stanley, Margaret Fitzpatrick, Idalene Cotton, and Dorothy Drew. Assemblyman Albert C. Wilson rented the house 30-1, and put in the Nellie White Vaudeville co., composed of fifteen members of more or less talent; mostly less. The best feature was club swinging by a boy. The Easter week attractions are Girl Wanted, Two Escutcheons, and 1492.

**ELMIRA.**—LYCEUM THEATRE (Wagner and Reis, managers): Al. G. Field's Minstrels drew large and pleased audience March 26; Peck's Bad Boy 27, 28, and matinee drew good-sized audiences. Ward and Vokes drew a deservedly large audience 30. A Bowery Girl 3; 1492 7; Ketley's Star Course 12.==ITEM: The Elks have canceled Bostonians who were to appear at their benefit 23.

**JOHNSTOWN.**—GRAND OPERA HOUSE (C. H. Ball, manager): Prof. Lee, the hypnotist, opened week's engagement March 30. He gives a funny and at the same time wonderful entertainment, which does not fail to nightly bring forth rounds of laughter and applause from the large audiences present. Devil's Auction 7; Andrew Mack in Myles Aroon 13 (return engagement).

**BINGHAMTON.**—STONE OPERA HOUSE (Clark and Delavan, managers): Cecil Spooner Comedy co. to good business March 23-28. Ward and Vokes in A Run on the Bank gave one of the best performances in farce-comedy this season to large attendance 31. A Bowery Girl 2; Selma Herman 6; Superba 8, 9. Devil's Auction 11.==BIJOU THEATRE (O. O. Fennyvessy, manager): A Midnight Call had fair-sized houses March 30-1. Agnes Wallace-Villa in The World Against Her 2-4. Flynn's London Gaiety 6-8.

**UTICA.**—OPERA HOUSE (H. E. Day, manager): George W. Monroe and a good co. presented A Happy Little Home March 26; large and well-pleased audience. George L. Tallman, a clever tenor soloist, received numerous encores for his splendid singing. Kathryn Kidder and her splendid co. in Madame Sans Gene 27; large and thoroughly delighted audience. Cecil Spooner opened a week's engagement 30; good business. Devil's Auction 8; Superba 10, 11.

**POUGHKEEPSIE.**—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Dark March 30-4. Andrew Mack in Myles Aroon 6; Seidl's Orchestra 10; Rice's 1492, 11; In Old Kentucky 16. Poughkeepsie Oratorio Society in Alpha and Omega 22; Sol Smith Russell 24.==VASSAR INSTITUTE: H. E. Krehbiel, musical critic of the New York *Tribune*, will lecture 1 on the programme to be rendered by Seidl's Orchestra 10.

**ROCHESTER.**—LYCEUM THEATRE (A. B. Wolff, manager): Professor and Mrs. Baldwin, the White Mahatmas, opened a two weeks' engagement March 30, and large and highly pleased audiences were present. The entertainment is unique and novel. A number of specialists are introduced which were very satisfying.==COOK OPERA HOUSE (E. G. Lane, manager): Donald and Robinson and Blanche Douglass, supported by a good co., appeared in The Man in the Iron Mask 30-1. The White Mouse 2-4. Business was remunerative. John Kernell 6-8.==ACADEMY OF MUSIC (Louis C. Cook, manager): Large and well-pleased audiences greeted the return engagement of The Midnight Special 30-4. The co. is meritorious, and the work of George Paxton as Jack Blackmore deserved the applause it received. Rosette Worrell displayed considerable originality in the character of Tabby, as did Hugo Gerber in the role allotted him. Callahan's Faust 6-11.

**SYRACUSE.**—WIETING OPERA HOUSE (Wagner and Reis, managers): The European Star Opera co. in Hebrew and German attracted two large audiences March 30. Margaret Mather 6, 7. Selma Herman 8, 9; Devil's Auction 10.==BASTABLE THEATRE (Frank L. Hennessy, manager): House dark this week and next.==H. R. JACOB'S OPERA HOUSE (G. A. Edes, manager): On the Bowery drew large audiences 26-28. London Gaiety Girls to good business 30-1. Peck's Bad Boy 2-4; In Old Kentucky 6-8; John Kernell 9-11.

**CANANDAIGUA.**—GRAND OPERA HOUSE (McKechnie and Mather, managers): Dark March 30. Black Crook 8; Clifton and Middleton 13-18.

**FISHKILL-ON-HUDSON.**—ACADEMY OF MUSIC (Clark and Peattie, managers): J. K. Emmet 8; J. E. Toole in Killarney on the Rhine 9.==ITEM: The Bunfalou Club, which comprises the best local professional talent, held a ball in the ball room connected with the Academy of Music 10.

**PLATTSBURG.**—THEATRE (W. A. Browne, manager): Down in Dixie 28; satisfactory performance; big house. Old Homestead 4; Gilhoolys Abroad 10.

**KINGSTON.**—OPERA HOUSE (C. V. Du Bois, manager): Corse Payton March 30-4 pleased a large audience.==ITEM: Maud Hillman presented Etta Reed, leading lady of the co., with a large bunch of Easter lilies. Frank Bush in Girl Wanted 9.

**CORNING.**—OPERA HOUSE (A. C. Arthur, manager): Al. G. Field's Minstrels March 27; large and well pleased audiences. Black Crook 10; Selma Herman in Ingomar 11; Maude Hillman 13-18.

**LYONS.**—MEMORIAL HALL (John Mills, manager): A. M. Palmer's Trilby with Marion Grey in the title-role gave a fine performance to good business March 27. Duncan Clarke's Female Minstrels 3. Eugene Tompkins' Black Crook 9; O'Hooligan's Masquerade 10.

**JAMESTOWN.**—ALLEN'S OPERA HOUSE (H. F. Allen, manager): In Old Kentucky March 24 to a large house and good satisfaction. Donald Robertson co. in The Man in the Iron Mask 28 to a small but very appreciative audience. O'Hooligan's Masquerade 2. The Bowery Girl 4; Tompkins' Black Crook 6; Dan McCarthy's Cruiskeen Lawn co. 8. The Midnight Special 11. The Wife 14.

**GENEVA.**—SMITH'S OPERA HOUSE (F. K. Hardison, manager): In Old Kentucky March 28 to good business; audience much pleased. Mackay Comic Opera co. week of 6. The Devil's Auction 14. Lee the Hypnotist week of 20.

**TROY.**—RAND'S OPERA HOUSE (Gardner Rand, managers): Sardou's Madame Sans Gene, with Kathryn Kidder and Augustus Cook in the leads, played to the capacity of the house March 25. Clay Clement, presenting The New Dominion, drew fairly 26. George Edwardes co. in An Artist's Model to S. R. O. 30. Coming: Della Fox Opera co., Gay Parisians, Chauncey Olcott.==GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Kennedy's Players opened the second week of their very successful engagement 30 to fine business.

**WAVERLY.**—OPERA HOUSE (J. K. Murdock, manager): Tanguay Comedy co., billed for March 23-28, closed at Stroudsburg, Pa., 21. A. O. H. reception 6.

**MEDINA.**—BENT'S OPERA HOUSE (Cooper and Hood, managers): House dark; no new bookings at present.

**GLENS FALLS.**—OPERA HOUSE (F. F. Prynn, manager): The Hypnotist 6-8; Andrew Mack 9.

**LOCKPORT.**—HODGE OPERA HOUSE (Knowles and Gardner, managers): House dark since 25. Margaret Mather 8.

**ROME.**—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): Dark this week. Peck's Bad Boy 6.

**ITHACA.**—THE LYCEUM (M. M. Guilstadt, manager): In Old Kentucky 27; S. R. O. A Social Highwayman 30; fair business. Nat Goodwin 7; 1492, 8. Devil's Auction 13; Rob Roy 15; Mackay Opera co. 20-25.

**NIAGARA FALLS.**—PARK THEATRE (M. S. Robinson, manager): Chimes of Normandy March 23, 24.

**PENNYAN.**—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): The Two Johns March 26; fair performance to light business. The Midnight Special 28 to light business.

**WATERLOO.**—ACADEMY OF MUSIC (C. C. Gridley, manager): Tim the Tinker, booked for March 24, canceled. V. M. C. A. entertainment 30; Father Harrington, Fair week, 6.

**WEEDSPORT.**—BURRITT OPERA HOUSE (Harry D. Brown, manager): The Midnight Special changed to 7.

**MIDDLETOWN.**—CASINO THEATRE (H. W. Corey, manager): The Country Circus to a large and well-pleased audience March 26. Uncle Hiram 28 to fair business. 1492, 15.

**OWEGO.**—WILSON OPERA HOUSE (C. B. Dean, manager): London Gaiety Girls 4; Around the World in Eighty Days 7.

**HORNELLSVILLE.**—SHATTUCK OPERA HOUSE (S. Ossoski, manager): The Mackay Opera co. opened a week's engagement March 30 to good business. Fra Diavolo was sung opening night, followed by Chimes of Normandy and Olivette. Good houses nightly. Black Crook 7.

**NEWBURG.**—ACADEMY OF MUSIC (Fred M. Taylor, manager): House dark March 30-6.

**WARSAW.**—IRVING OPERA HOUSE (W. S. Pratt, manager): Two Johns to fair business March 27; Midnight Special 8.

**AUBURN.**—BURTIS OPERA HOUSE (E. S. Newton, manager): Camille D'Arville, with a good co., presented Madeline, or The Magic Kiss, to a good house March 26. London Gaiety Girls 2; Midnight Special 6; Selma Herman 10.

**OSWEGO.**—RICHARDSON THEATRE (J. A. Wallace, manager): Frank Bush in Girl Wanted March 30; fair business and satisfaction. The Parada 6-11; In Old Kentucky 13; Andrew Mack 16; Neil Burgess 20; Bostonians 22.

**GLOVERSVILLE.**—KASSON OPERA HOUSE (A. L. Covell, manager): Howard Male Quartette 3; Peck's Bad Boy 8; Andrew Mack in Myles Aroon 11.

**CARTHAGE.**—OPERA HOUSE (J. R. Thorpe, manager): The Midnight Special gave an excellent performance March 21. House dark week of 30.

**CORTLAND.**—OPERA HOUSE (Warner Rood, manager): Temple Quartette gave a delightful concert to a full house 1. London Gaiety Girls 3; Uncle Sam 14; Russell Opera co. 20; Alabama 27.==KRATOR OPERA HOUSE (E. B. Kinfield, manager): Tim the Tinker 19 to a fair house.

**ONEIDA.**—MUNROE OPERA HOUSE (E. J. Preston, manager): House dark March 23-28.

**WATERTOWN.**—CITY OPERA HOUSE (E. M. Gates, manager): Frank Bush presented Girl Wanted to crowded house March 31; excellent co. Devil's Auction 9.

**ELLENVILLE.**—MASONIC THEATRE (E. H. Munson manager): Uncle Hiram gave satisfaction to a good house March 27. Concert by Clayton's Band.

**HUDSON.**—OPERA HOUSE: Andrew Mack in Myles Aroon 7.

**SARATOGA SPRINGS.**—SARATOGA OPERA HOUSE (A. L. Churchill, manager): Dark week March 23-28. TOWN HALL (J. M. Putnam and Co., managers): O'Hooligan's Masquerade 20.

**BALDWINSVILLE.**—HOWARD OPERA HOUSE (H. Howard, manager): Esmeralda 10.

**ONEONTA.**—METROPOLITAN OPERA HOUSE (W. D. Fitzgerald, manager): Old Scenes and Songs booked to appear March 26 failed to keep their engagement. Around the World in Eighty Days 6; Uncle Sam 16. Day, the hypnotist, will occupy the theatre week of 27.

**AMSTERDAM.**—OPERA HOUSE (A. Z. Neff, manager): A Girl Wanted pleased a big house 1, giving general satisfaction. Cecil Spooner co. 6 for one week.==ITEM: W. J. Murphy closed with Cleveland's Minstrels and is home visiting his people.

**COHOES.**—CITY THEATRE (Powers and Williams managers): Amateurs from Troy sang The Bells of Corneville March 27, assisted by James Peakes as Gaspard. Frank Bush 4.

## NORTH CAROLINA.

**GOLDSBORO.**—MESSENGER OPERA HOUSE (B. H. Griffin, manager): Langdon's Dramatic co. March 28-4. Dad's Girl to big business 29; performance excellent.

**WILMINGTON.**—OPERA HOUSE (S. A. Schloss, manager): McCarthy's Mishaps 26; fair house; poor performance. Lewis Morrison in Faust 28; good house; good performance; appreciative audience. Langdon Dramatic co. 6-11.

## NORTH DAKOTA.

**FARGO.**—OPERA HOUSE (C. P. Walker, manager): Louis James in Hamlet and Othello March 24, 25 to a large, cultured audience. Othello is one of the most important features of Mr. James' repertoire this season. Young and Bowman's Original High Class Minstrels 31. Bob Burdette 6; Josh Spruceby 9; John Griffith in Faust and The Fool's Revenge 13, 14; Frederick Warde 25.==ITEMS: The following are the officers for the ensuing year of the Elks of Fargo Lodge: C. E. Wheeler, exalted ruler; Judge Roberts, J. F. Holmes, and F. T. Parlin, E. L. K.; S. P. Kelly, tyler; C. C. Schuyler, treasurer; H. L. Starling, trustee; H. G. Edwards, secretary.—Louis James closes his season in St. Louis May 11.

**GRAND FORKS.**—METROPOLITAN THEATRE (E. J. Lander, manager): Bowman and Young's Minstrels gave a clean and enjoyable performance to good business March 24. Memphis Kennedy deserves special mention, as do also Alvido, the juggler, and Zanello, the contortionist. Griffith's Faust 8. Uncle Josh Spruceby 11.==ITEM: Over 400 invitations have been sent out for the Annual Charity Ball to be given by Grand Forks Lodge No. 295 B. P. O. E. at Hotel Dacotah 6. Large delegations are expected from all over the State.

**GRAFTON.**—OPERA HOUSE (W. W. Robertson, manager): Bowman and Young's Minstrels March 26 to fair house; good performance.

**JAMESTOWN.**—OPERA HOUSE (E. P. Wells manager): McCarthy's Mishaps 26; fair house; poor performance; appreciative audience. Langdon Dramatic co. 6-11.


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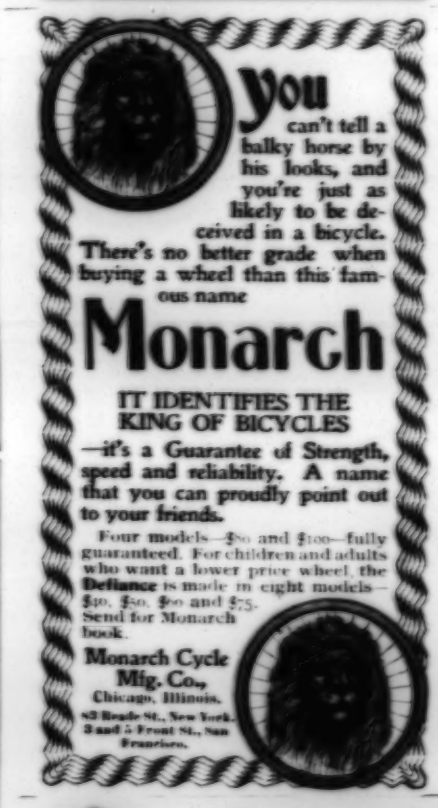

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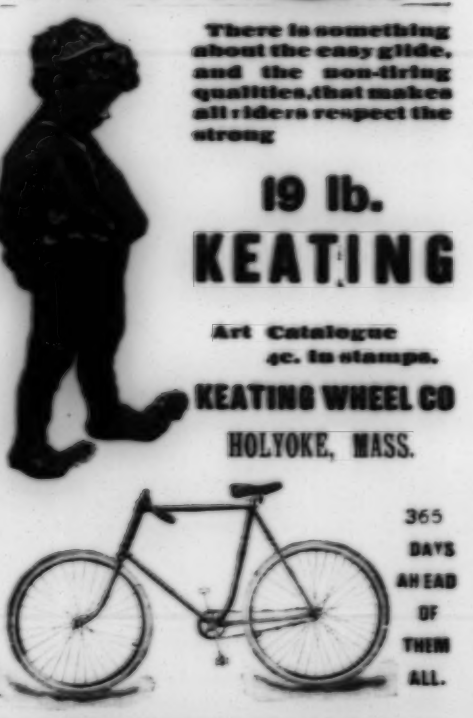

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NEW MEXICO.

ALBUQUERQUE.—GRAND OPERA HOUSE (B. F. Dyer, manager): Fenton Comedy co. opened a week's engagement 23 and did a good business; performances were very satisfactory.

OHIO.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): The Morrison (Western) Faust co. March 27 to a big house; co. strong; scenic effects fine. People were disappointed at not seeing Morrison. The Wilson Comedy co. opened 30 for one week in repertoire. The opening bill Sunny Hour drew a big house. The co. play Old Glory, Pawn Ticket 210 and Temptation of Money. ==ITEMS: The Oliver Labadie Faust co. spent several hours here 26 en route.—Oliver Labadie and Marguerite Trelegan, leading lady of the Labadie Faust co., will be married in a few days.—Louis James, musical director of the same co., is writing the music and songs for Eaves's new piece for next season.—Dick Hamilton, Dexter White, the Mephisto of Oliver's co., and the Marguerite of the Morrison Faust co., closed with the Labadie Faust co. to-day and returned home to Delaware, Ohio, intending to put out a great Faust production for the season.—Fannie Day, specialty with the Labadie Faust co., to introduce her specialties of dancing and wire work.—Rosabel Morrison succeeded Olga Vetue in the Morrison Faust co.—Willis Preston, an old advance agent, now in other business, visited his old home this week.—Maudie Es Bonde has joined the Wilson co.

SANDUSKY.—NEW NEILSEN OPERA HOUSE (Charles Baetz, manager): The Wolford, Holmes and Sheridan co. closed their three-nights' engagement March 28, presenting The Train Wreckers as the matinee attraction, and The Mystic Mountain the same evening. The music-loving patrons of this house were offered a rare treat in Ellen Beach Yaw's engagement 31. Tumultuous and frequent applause greeted the famous soprano singer, and her assistants, Maximillian Dicks, violinist, and Georgielle Lay, pianist, received their share of applause from the large audience. The John Stapleton co., under the direction of Gustave Frohman, presented The Wife 2. Al. G. Field's African Minstrels 4. The American Theatre co. opened a three nights' engagement 6. Faust 13; 8 Bells 14.==ITEM: Manager Charles Baetz has a very important booking for 8 and has guarded it well, but the secret is now out in the shape of dainty wedding cards announcing his marriage to Dora Matern, one of our leading society ladies.

MASSILLON.—BUCHER'S OPERA HOUSE (M. Bar, manager): Horace Vinton co. March 23-28 in La Belle Russe, Pink Dominos, The Black Flag, East Lynne and The Runaway Wife to poor business; co. deserved full houses. Colonel R. G. Ingersoll 16; Darkest Russia 22.==ARMORY HALL (Haverstack and Kraum managers): Whalen and Martell's South Before the War 27 to the largest house of the season and gave general satisfaction. Cool's Big Stock co. 2-4.==ITEM: Katie Carter, of the South Before the War co., captured the audience with her dancing and Simonds and Rastus made a great hit with their buck and wing dancing.

TROY.—OPERA HOUSE (Lee and Tamplin, managers): Al G. Field's Colored Minstrels pleased a large house March 27. My Wife's Friend 7; Magic Mirror (home talent) 10.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Tony Pastor March 30.==PARK THEATRE (Harry E. Feicht, manager): The White Crook to good business 30-1; performance mediocre.==MEMORIAL HALL: The White Crook played to a crowded house 26. Little Trixie 9; Two Johns 21; Louis James in Hamlet 29.==ITEM: De Witt and Colby, aerial artists, joined The White Crook here 30.

GALLIPOLIS.—ARIEL OPERA HOUSE (J. M. Kaufman, manager): Kittie Rhoades March 23-28 to big houses and well-pleased audience. Blind Boone 3, 4; Al G. Field's Minstrels 8; Concert co. 15.

POMEROY.—OPERA HOUSE (E. L. Keiser, manager): House dark last week.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): Charles L. Davis in Alvin Joslin March 26; good house; performance only fair. Morrison's Faust 6.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): The De Havan Comedy co. closed week of March 28 to fairly good business. James Riley in The German Volunteer 30 to good house.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): Morrison's Faust co. March 30 to crowded house. South Before the War 4; Sam T. Jack's Creoles 8; Herrmann the Great 14.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): Cool's Big Stock co. to good business week of March 23. Outcasts of a Great City 6; Al G. Field's Minstrels 7.==ITEM: Harry Ridings, advance agent of the Al G. Field's Minstrels, was married last week.

NAPOLEON.—RINK OPERA HOUSE (J. L. Halter, manager): House dark week ending March 4.

DEFIANCE.—CITIZEN'S OPERA HOUSE (T. T. Mahony, manager): The White Crook 8.==MYERS OPERA HOUSE (L. E. Myers, manager): Dark indefinitely.

CANTON.—THE GRAND (L. B. Cool, manager): Yale's Twelve Temptations March 28 to good business. Cool's Big Stock co. opened a three nights' engagement 30 to big business and gave a very satisfactory performance.

FOSTORIA.—ANDES OPERA HOUSE (Campbell and Veon, managers): Howard Wall Comedy co. March 16-21; performance good; fair houses. Al G. Field 3; Two Johns 6; American Theatre co. 9-11; Louis James in Othello 17.

PAULDING.—GRAND OPERA HOUSE (J. P. Gasser, manager): Little Trixie March 25; fair house.

CANAL DOVER.—BIG 4 OPERA HOUSE (Beiter and Cox, managers): Sowing the Wind March 25; good house; fine performance. South Before the War 28; S. R. O.; well pleased audience. Clay Clement 8.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Stetson's U. T. C. played to a large audience March 26. 8 Bells 15; J. A. Riley 17.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): House dark March 23-28. Schubert Symphony Club 4; Alvin Joslin booked for 9 canceled.

NORWALK.—GARDINER MUSIC HALL (S. C. Bradley, manager): Hi Henry's Minstrels March 27 at advanced prices to packed house. Arthur Deming received many encores. Best minstrel co. seen here in some time.==ITEM: Several cos. booked for this house have canceled with the prospect of a dark house during April.

MT. VERNON.—WOODWARD OPERA HOUSE (Grant and Stevens, managers): Stetson's U. T. C. played to a topheavy house March 27.

HAMILTON.—GLOBE OPERA HOUSE (Connor and Smith, managers): Ed F. Rush's big spectacular extravaganza in The White Crook March 28 to a fair house.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Morrison's Faust co. March 24 to crowded house and fair satisfaction.==ITEM: The Gonzalez Opera co. booked for 2-4 disbanded at Findlay.

CAMBRIDGE.—HAMMOND OPERA HOUSE (R. Hammond, manager): The Schubert Ladies' Quartette gave a delightful concert March 30 to fair attendance. The quartette is assisted by Master Tommy Purcell, a very clever child artist.

WARREN.—OPERA HOUSE (Elliott and Geiger, managers): Rhea in Nell Gwynne March 10 to large and fashionable audience. Elks' benefit 24, 25; Gloriana 28 to small business. House dark 30-11.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Morrison's Faust 4; Kittie Rhoades for week of 6; Old Homestead 21; Turkish Bath May 5.==ITEM: Grand View Park Theatre will open May 1 with vaudeville.

NEWARK.—MEMORIAL AUDITORIUM (Foreman, Rosebraugh and Sowersby, managers): Rice's Surprise Party in 1492 packed the house March 30. Morrison's Faust co., supporting Rosabel Morrison, 31; business good. Clay Clement 9; Charles L. Davis 11.==MUSIC HALL (J. H. Miller, manager): Howard Wall's Comedy co. closed a week of fair business 28.

COLUMBUS.—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): Paderewski March 27 to S. R. O.; receipts $1,800. Dark 29-4. Theodore Thomas 8; N. C. Goodwin 13-15.

LIMA.—FAIRLEY OPERA HOUSE (W. A. Livermore, manager): Fairfax Virginia delighted a packed house March 27; performance excellent; co. good. Little Trixie 28 played to packed house at matinee and light business in the evening; performance poor. A German Soldier 31 failed to please a small house. Della Fox 2.

TIFFIN.—NOBLE'S OPERA HOUSE (Charles L. Bristol, manager): Opera House dark March 30-5. James A. Herne in Shore Acres 6 to lowed by Louis James and 8 Bells.

ALLIANCE.—OPERA HOUSE (F. W. Gaskill, manager): The South Before the War March 26 to a packed house. One of the funniest performances seen here. Robert McIntyre 27; good business. John G. Wooley 28; large house. The Horace Vinton co. 6-11.==ITEM: The management of The South Before the War states that their business here was the best of any one-night stand through this section.

WAPAKONETA.—TIMMERMEISTER'S OPERA HOUSE (G. A. Wintzer, manager): House dark March 25-1.

STEUBENVILLE.—CITY OPERA HOUSE (Charles J. Vogel, manager): Yale's Twelve Temptations March 26 to a large and well-pleased audience. Robert Downing 10.

URBRICHSVILLE.—CITY OPERA HOUSE (Elvan and Van Ostran, managers): The South Before the War March 28. S. R. O.; performance good; receipts, $400. James A. Riley in A German Soldier 14; Andersonville (local) 16, 17. Heimann 18.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): Mr. and Mrs. Russ Whytal in For Fair Virginia March 26; good business. Al G. Field's Darkest America 25; fair business. Ellen Beach Yaw 30; fair business. The Lizzie Gonzalez Comic Opera co. 6-11.==BLACK'S OPERA HOUSE (George Marks, treasurer): The Howard Wall co. 23-28; fair business.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Gonzalez Opera co. March 26-28; light business. Americans Abroad 3. Walker Whiteside 13; Herrmann 18.

LOGAN.—REMPEL'S OPERA HOUSE (S. F. A. Koppe, manager): Senator Gardner March 26; S. R. O.; the only entertainment this season where people were turned away.==ITEM: Joe Luker leaves here this week to join Sells Brothers'-Forepaugh Show at Columbus.

## OREGON.

PORTLAND.—MARQUAM GRAND (Cal Heilig, manager): Frederick Warde in King Lear, Belphegor, The Mountebank, Lion's Mouth, Julius Cæsar, and Damon and Pythias March 23-28, with excellent support, played to a fine week's business, and cordially appreciative audiences. King Lear proved the most popular of the plays. Everyone of the plays was produced with a completeness and style unusually satisfactory.==CORDRAY'S NEW THEATRE (John F. Cordray, manager): The third and last week of the present engagement of Gracie Plaisted's co. was profitably attended 22-28. Dolly and Milton Nobles in For Revenue Only 5.==PARK THEATRE: Dark.==ITEMS: William Fletcher Hall, advance for The Boy Wizard, known as Herrmann the Healer, arrived 25. The Healer will be at the Marquam 29, 30.—Ad Greenfield, advance manager for Gracie Plaisted's co., was taken to the Good Samaritan Hospital here 26. He is suffering from a severe case of malaria fever.

BAKER CITY.—RUST'S HALL (M. B. Goldstein, manager): Miss McCrary, elocutionist, March 26 to fair audience. Murray and Mack in Finnigan's Ball 10.

## PENNSYLVANIA.

ALLENTOWN.—ACADEMY OF MUSIC (N. E. Worman, manager): Hoyt's new comedy, A Midnight Bell, with Digby Bell and Laura Joyce Bell in the leading roles, drew a large and fashionable audience March 25. The co. is excellent throughout, and the play handsomely staged. Hoyt's comedies are very popular here, and always draw well. A Midnight Bell is of a different style from other plays by the same author, and it was not what those present expected to see. Sousa's Peerless Band gave a most delightful comedy 28 to an audience that packed the house. Miss French sang "Ben Bolt" very nicely, and Miss Duke gave pleasing selections on the violin. Every number on the programme was encored.

JEANNETTE.—OPERA HOUSE (Charles De Vaux, manager): Lewis Comedy co. closed an unsuccessful week March 28. Gloriana 4; A Thoroughbred 7.==ITEM: Manager Lewis, of the Lewis Comedy co., announced from the stage 23 that he had a right to produce all plays used by the co., and that he was no pirate as was stated in THE MIRROR.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): James A. Reilly in A German Soldier March 28 to poor business; fair satisfaction. Gloriana 1; Trilby 16; The Tornado 27.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrne, manager): The Bubb Comedy co. in repertoire March 30-4 to only fair business. Fair co.==ITEM: The Garrick Dramatic Club will produce The Wicklow Wedding in May.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Wagner and Reis, managers): Maude Hillman March 23-28 to good business and appreciative audiences. Rice's 1492, 5.

YORK.—OPERA HOUSE (B. C. Pentz, manager): The Confederate Spy (local entertainment) drew a large house 26. Robert Downing in The Gladiator, supported by Eugenie Blair, gave a most meritorious performance to an ordinary house 27. Flora Staniford in repertoire week of 6-11; Darkest Russia usher's benefit 13; Margaret Mather 17.

JOHNSTOWN.—JOHNSTOWN OPERA HOUSE (James T. Ellis, manager): Neil Burgess in The County Fair March 30 played to an exceedingly good house and gave general satisfaction. The quartette deserve special mention for their plantation songs.==ADAIR'S OPERA HOUSE (Alex Adair, manager): House dark.

PITTSTON.—MUSIC HALL (J. A. MacDougall, manager): Sousa's Band March 27 gave an excellent matinee concert to a large audience. They received an enthusiastic reception, and responded to encores with a willingness that was a pleasure to witness. Myrta French sang "Ben Bolt" in a most charming manner. Madge Tucker 6-11.

WAYNESBURG.—OPERA HOUSE (Cook and Munnell, managers): Merchants' Carnival (local) March 27, 28; good houses and pleasing entertainment. A Thoroughbred 4; John G. Wooley, lecture, 6.

MT. PLEASANT.—GRAND OPERA HOUSE (J. B. Coldsmith, manager): Henry Watterson lectured to fair audience March 28. Franklin and Marshall Glee Club 10; local attraction 16.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): Mr. and Mrs. Robert Wayne March 23-28 in repertoire to fair business. Carrie Louis 6-11.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Noss Jollity co. March 6, 7. Alabama 9.

BRADFORD.—WAGNER OPERA HOUSE: Field's Minstrels gave two performances to large and pleased audiences March 28. Clifton co. 30 for week in repertoire to good business. Trilby 6; Wallord Newell 8, 9.

COLUMBIA.—OPERA HOUSE (James A. Allison, manager): Downing presented The Gladiator March 28 to fair business; appreciative audience. The Burglar drew a fair house 30; audience pleased.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (Charles Fish, manager): Fisher's A Cold Day March 27 to a fair and delighted audience. Gorton's Minstrels 28 to S. R. O.; everybody delighted. O'Hooligan's Masquerade.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): Dark March 30-4.

UNIONTOWN.—GRAND OPERA HOUSE (J. F. Millhouse, manager): The Lafayette Glee Club March 26 to fair audience; performance good.

NEW CASTLE.—OPERA HOUSE (Wagner and Reis, managers): Webber Dramatic co. to fair business, week closing March 28.==ITEMS: Matt Diamond, of Al. G. Field's Minstrels, who was compelled to leave the co. at Franklin, Pa., owing to a severe attack of malarial fever, is at present convalescing at his home in this place.—William C. Justice, business-manager of Lincoln J. Carter's Defaulter co., arrived home 26, the co. having closed for the season.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (Mishler and Myers, managers): Noss Jollity co. March 27, 28 gave an excellent performance to good business. Rice's 1492, 4; Lewis Comedy co. 6-11.==ITEM: The Lake Mont Park Association are arranging for the erection of a large theatre, to be under the management of Mishler and Myers.

GREENSBURG.—KEAGGYS THEATRE (R. G. Curran, manager): Lewis Comedy co. March 30, three nights and matinee, to fair business. Co. fair.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): O'Hooligan's Masquerade 3. Gems of Erin 3.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): A Thoroughbred March 28 to fair business; poor satisfaction. Webber Comedy co. 30-4; satisfactory performance.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): The Maude Hillman co. begin a week's engagement 6.==ITEM: The members of the co. arrived here 29 to enjoy a week's rest.

TITUSVILLE.—OPERA HOUSE (John Gahan, lessee): The Ideals March 14-21 in repertoire gave fair performances to fair houses. Professor Day, hypnotist, 23-30 to good houses; excellent performances. O'Hooligan's Masquerade 1; poor performance and poor business. Salambo and Clivette 10; Trilby 13; Home talent 17; American Theatre co. 20.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Princess Bonnie pleased a large audience at advanced prices. Chorus very good. The Tornado 11.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (Thomas Byron, manager): A Cold Day co. to a fair house March 30. Co. gave the best of satisfaction. A Thoroughbred 21.

WILKESBARRE.—GRAND OPERA HOUSE (M. C. Burgunder, manager): Digby Bell in Charles Hoyt's A Midnight Bell played to a S. R. O. house March 21. Camille D'Arville in The Magic Kiss played to a large and well-pleased house 28.==MUSIC HALL (W. C. Mack, manager): Madge Tucker co. in Dangers of A Great City to good business 23-25. The Train Wreckers to fair business 26-28.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, lessees): William Barry in The Rising Generation March 27 was welcomed by a large audience, and gave abundant satisfaction. Lydia Barry was encored repeatedly for her excellent singing. Nat C. Goodwin in A Gilded Fool 8.

CONNELLSVILLE.—NEW MYERS' OPERA HOUSE (Charles R. Jones, manager): House dark March 26-6. Herrmann the Magician 3.

LEWISTOWN.—TEMPLE OPERA HOUSE (J. P. McKinney, manager): Noss Jollity co. March 30, 31 to fair houses; performance excellent.

BUTLER.—PARK THEATRE (George M. Burkhalter, manager): Charles A. Gardner March 27 to fair business. O'Hooligan's Masquerade 30 to good house.

TYRONE.—ACADEMY OF MUSIC (G. W. Hamersley, manager): House dark March 30-4. Boston Temple Quartette 13.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Oslet, manager): Sousa's Band March 26 and matinee to packed house. For Fair Virginia 6.

ASHLAND.—GRAND NEW OPERA HOUSE (Frank H. Waite, manager): The Kodak was presented to small business; excellent performance. Charles Sweet in the tramp character was good. Fisher's Cold Day co. 6.==ITEM: Leo Hardman joined The Kodak co. at Shenandoah.

MILTON.—GRAND OPERA HOUSE (Griffith and Co., managers): Fisher's A Cold Day co. 2 to small house; performance good. House dark 6-11.

CAMBRIDGEBORO.—SAVLES' OPERA HOUSE (H. B. Wilber, manager): Cambridge Springs Band gave a very creditable minstrel entertainment March 26. A Thoroughbred played to a good house 31.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hammersly, manager): James B. Mackie in Grimes' Cellar Door to good house March 27; satisfactory performance.

FRANKFORD.—MUSIC HALL (Frank Beresford, manager): The Friend of Carlotta, a new farcical comedy in three acts, had its first production on any stage March 27. It is a good comedy, and gave two fair performances to select audiences. House dark Holy Week. Alabama 6, 7.

SCRANTON.—THE FROTHINGHAM (Wagner and Reis, managers): Peck's Bad Boy March 25 to fair business. In Old Kentucky 26 to good business. Sousa's Band in concert 27 to large business. Camille D'Arville in Madeline; or, The Magic Kiss 28 to good business, pleasing immensely. Ward and Vokes 30 in A Run on the Bank to fair business.==ACADEMY OF MUSIC (M. H. Burgunder, manager): The Wright Huntington co. 25-28 in Woman Against Woman, Moths, Our Regiment and Pink Dominos, all to good business.==DAVIS' THEATRE (George E. Davis, manager): The Ideals 26-28 in The Giant Mine to good business. Agnes Wallace Villa 30-1 in The World Against Her to good business.

JOHNSONBURG.—ARMSTRONG OPERA HOUSE (A. E. Scoullar, manager): The Princess Bonnie co. played to large and fashionable audience March 14; performance excellent. A. M. Palmer's co. in Trilby 7.

MAUCH CHUNK.—OPERA HOUSE (John H. Faga, manager): Princess Bonnie March 28 to good business; performance very good. The Mask and Wig Club (local) will present The Frujah 9.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): School Concert 10; P. D. Fisher's A Cold Day 17.

EASTON.—ABLE OPERA HOUSE (Dr. W. K. Detwiller, manager): Alabama was witnessed March 27 by a delighted audience. Robert Conners, the Mr. Armstrong, fell on the ice near the stage entrance, and cut his wrist severely. James B. Mackie as Grimesy had a good audience 28. The performance was the same tiresome repetition of former years. Nat C. Goodwin in a Gilded Fool 6; Morris' Michael Strogoff 9.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): Mackay Opera co. March 23-28 to large houses and general satisfaction. O'Hooligan's Masquerade 31 gave a wretched performance to fair house. Day, the hypnotist 1-4; Palmer's Trilby 11.

MT. CARMEL.—BURNSIDE POST OPERA HOUSE (Joseph Gould, manager): Madge Tucker co. March 31, 1 presented Dangers of a Great City, Buckeye, and The Train Wreckers to fair business. The co. is an excellent one and deserved better patronage. Grimes' Cellar Door 9; The Tornado.==ITEM: W. J. Carnes, a member of Thomas Shea's co., is visiting friends here.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Sousa's Band March 28 to packed house; enjoyable music. The Tornado 7; The Kodak 8, 9; Robert Downing 18; Trilby 24; Midsummer Night's Dream 25.

MAHANOY CITY.—OPERA HOUSE (J. J. Quirk, manager): The house was dark March 26-1. Professor M. C. Shiseng, of State College, lectured on Mining Science 2, to fair house. Bubb's Comedy co. 6. William Bradv's Trilby 29.==The opera house here will be demolished and a handsome ground-floor theatre erected. Hersker & Co. are building their new $75,000 theatre.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): The Wright-Huntington Stock co. gave very good performances of Moths, All the Comforts of Home, Woman Against Woman, Our Regiments, and Pink Dominos to large houses week of March 30.==BIJOU THEATRE (Charles Gilder, manager): The London Sports Burlesque and Vaudeville co. did a good business week of March 30.

## RHODE ISLAND.

WOONSOCKET.—OPERA HOUSE (George C. Sweatt, manager): Devil's Auction March 31 had a deservedly good house. The Dazzler 3; Land of the Midnight Sun 6; Bunch of Keys 11; Katherine Rober 12, week; London Sports 25.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): The Dazzler pleased a good-sized house 2.

## SOUTH CAROLINA.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): Virginia Stuart and co. presented A Woman of War March 25 to a small audience.

## SOUTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE (S. M. Bear, manager): Dr. Dixon, lecturing on the "Monuments of the World" March 31, drew a large and appreciative audience. Bowman and Young's Minstrels 7.==PEOPLE'S THEATRE (W. W. Obert, manager): L. L. Wulitts delivered a lecture for the benefit of the Operatic Club 24 to a good house.==ITEMS: Clarence G. Drown, who has for the last four months been stage manager of the Sioux Falls Choral Club in their productions of comic opera, left to join the forces of David Henderson at the Schiller of Chicago.—The Terrill's Troubadour co. divided here, the specialty people forming a farce comedy co., with the intention of playing the Southern States. The dramatic people will continue to play the route booked.

## TENNESSEE.

NASHVILLE.—THE VENDOME (Curry and Boyle, managers): House dark March 23-25; Primrose and West's Minstrels 26 drew packed house. House dark 27, 28. Unfortunately for the Nashville public The Francis Wilson Opera co. in The Merry Monarch came to Nashville during Holy Week and played against pouring rain at each performance, but in spite of both, the business was fair. House dark 2-5; M. B. Curtis 6, 7; Paradise Alley underlined.==GRAND OPERA HOUSE (Curry and Boyle, managers): House dark 25-5; The Black Crook 7-11.==ITEMS: Francis Wilson was entertained by friends while in the city.—Thomas Q. Seabrooke in the Speculator will appear here 2.—J. C. Mixon, J. Chaillu, George S. Pelzer, F. T. Chambers, Harry West and Harry Austin of the Francis Wilson co., were entertained 31 by the members of the Hermitage Club. Walter Cain, editor of the Nashville *Sun*, presided at the entertainment.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): As You Like It was presented March 31 by the Effie Ellsler co. Miss Ellsler makes a very good Rosalind. Frank Weston as Touchstone is fair; support very good. The Sadie Raymond Dramatic co., pirates, 8; The Black Crook 7.

MEMPHIS.—GRAND OPERA HOUSE: Punch Robertson in repertoire week 23 is drawing large houses, the bill being changed nightly. Coming: Thomas Q. Seabrooke.==LYCEUM THEATRE (John Mahoney, manager): The Fast Mail to fair business 29, 31. Coming: Primrose and West's Minstrels.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): House dark March 30-4. Charley's Aunt 8; Our Flat 9; Private Secretary 10.

## TEXAS.

WACO.—THE GRAND (Sid H. Weis, manager): Wang March 23, with Albert Hart and co., tested the capacity of the house at advanced prices; performance was quite a disappointment. Mr. Hart won great applause. The remainder of the co. were very poor. Springer's Black Crook 25 to poor house, the co. deserving no better patronage, as the performance was the poorest ever seen here. Quite a number of the audience left in disgust after the first act. The Private Secretary 26 and matinee, with Edwin Travers and an excellent supporting co., gave one of the best performances to a fair-sized audience. Ex-Governor Bob and Alf Taylor in "Yankee Doodle and Dixie" 27 packed the house; audience highly pleased. Lillian Lewis 28 and matinee presented As in a Looking Glass and Credit Lorraine to fair-sized audience; performance well received.==ITEMS: An excursion from Tyler and Corsicana of 350 came down 23 to witness Wang.—The annual benefit to be tendered Treasurer Jake Schwarz is to take place 24.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): The Otto H. Krause Dramatic co. March 23-28 presented a change of bill at each performance. J. C. Taylor, the leading man, is a very capable actor. Balance of co. only fair. Their brass band and orchestra was good. Popular prices prevailed.==ITEM: Jennie Holman-Kraus, who has been an invalid the past two years, joined the co. here.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Henry Greenwall, lessee; E. Bergman, manager): Paradise Alley March 23, 24 to fair business. Some of the specialty work of this co. is exceedingly clever. Wang drew a magnificent house 26; everybody much pleased. The Private Secretary to a poor house 27, and a good house 28.

HILLSBORO.—LEVY OPERA HOUSE (Shields and Mendenhall, managers): The Black Crook March 28, matinee and evening, to small audiences. A good play and a capable co.

ORANGE.—BROWN'S OPERA HOUSE (P. Lansen, manager): House dark March 20-29. Edwin Ferry in Ingomar 3 to a good house; performance first-class. Lorraine Hollis Comedy co. 17.

PALESTINE.—TEMPLE OPERA HOUSE (Dilley and Swift, managers): Edwin Ferry 2, 3 and matinee, presenting Othello, Damon and Pythias, and Ingomar to fair business; deserved better. Mr. Ferry is good, and while some of the support was weak, the plays were presented in a very creditable manner.

BOWIE.—GRAND OPERA HOUSE (T. H. Weor, manager): The Ruby LaFayette and Dramatic co., return date, March 31-4.

AUSTIN.—MILLETT'S OPERA HOUSE (Rigsby and Walker, managers): The Private Secretary March 23 to fair business. Wang 24 to a large and appreciative audience. Taylor Brothers gave a very pleasant entertainment 25. Paradise Alley 27, 28 to poor business, and no performance night of 28. Hillyer's Mystogogues 2-4; McCarthy's Mishaps 6; Roland Reed 9.

TEXARKANA.—GHIO'S OPERA HOUSE (Harry Ehrlich, manager): The Spooner Dramatic co. closed another very successful week ending March 29. Black Crook 1.

EL PASO.—MYARS OPERA HOUSE (A. B. McKie, manager): House dark week ending March 28. Simpson's co. of players opened 30 for a week. Roland Reed in A Politician 13.==ITEM: Simpson co.'s baggage was sold under attachment a few weeks ago to satisfy claims of Manager McKie.

CLARKSVILLE.—TRILLING'S OPERA HOUSE (C. S. Ruble, manager): House dark March 22-28.

GAINESVILLE.—THE GALLIA (Paul Gallia, manager): Lorraine Hollis in Forget-Me-Not and The Tigress March 24, 25 to light audiences. Miss Hollis gives a good performance, and is well supported. J. Morgan Wells gave an illustrated lecture on Ben Hur 27 to very good attendance.

BRYAN.—GRAND OPERA HOUSE (J. B. Mike, manager): Edwin Ferry in Othello March 26 gave a splendid performance to a fair-sized audience. Taylor Brothers lecture, "Yankee Doodle and Dixie," 28, drew the largest house of the season; receipts over $400.

DENISON.—OPERA HOUSE (M. L. Eppstein, manager): Paradise Alley co. 4.==MCDOUGALL OPERA HOUSE (E. Barrell, manager): Albert Taylor and co. in Seige of Alamo. The Players and The Unknown 23-25 at popular prices and poor patronage; performance poor. Mozart Symphony co. 2.==ITEM: Professor Gentry and his trained dogs and horses 26, 27, under canvas, to big business.—Elliott Herndoe, late of the Lost Paradise co., lingered in Denison on his way to New York.

MARSHALL.—MARSHALL OPERA HOUSE (Johnson Brothers, managers): Lillian Lewis March 31 and matinee. Bob and Alf Taylor 1; Paradise Alley 10.

CALVERT.—CASIMIR'S OPERA HOUSE (J. P. Casimir, manager): Edwin Ferry in Othello March 25 to a small but highly pleased audience. Lorraine Hollis 10.

## UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): The Madame Tavary Grand Opera co. was greeted by the largest and most fashionable audiences of the season. They presented a double bill March 27 including Lucia and Cavalleria Rusticana. On the afternoon of 28 Trovatore was given and at night Aida. The receipts for the engagement were about $2,000. Katie Putnam in The Old Lime Kiln 23-24 to good business. Coming: Nellie McHenry in The Bicycle Girl.==GRAND OPERA HOUSE (J. B. Rogers, manager): Still Waters Run Deep week of 23; business fair. William Ingersoll and Waite Edwards did some excellent work.==LYCEUM THEATRE (Maltese and Pyper, managers): Celebrated Case week of 23 to good business. Little Jessie Conrad as the child made a great hit.==ITEMS: Helen Henry returned to the cast of the Grand week of 30.—Manager and Mrs. Pratt of the Tavary co. were around town re-


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newing acquaintance with the many friends they met at the time of Emma Abbott's death.—Walter Monroe and Harry Corson Clarke are pushing their Society Circus. The rings and seats are already in place.—Hugh J. Ward will take a benefit 29 at the Grand.

**OGDEN.**—GRAND OPERA HOUSE (Joseph Clark, manager): Katie Putnam in The Old Lime Kiln March 23 to an appreciative audience. Miss Putnam and Mr. Emery are the best people in the cast. Tavary Opera co. produced Lucia to a crowded house 26. The only thing that spoiled the pleasure of the audience was the fact that the plot was not understood, and of course the opera was not enjoyed as it might have been. Nellie McHenry in The Bicycle Girl 30; The American Girl 2.

**LOGAN.**—THATCHER'S OPERA HOUSE (Guy Thatcher, manager): An American Girl 23 to good house; performance gave satisfaction. House dark rest of week.

## VERMONT.

**BURLINGTON.**—HOWARD OPERA HOUSE (W. K. Walker, manager): Down in Dixie March 27 to good business. Old Homestead 8; The Gormans 9; Joe Jefferson 13; U. V. M. Minstrels 17.

**BENNINGTON.**—OPERA HOUSE (F. M. Tiffany, lessee and manager): Down in Dixie played to a $800 house March 26, and everyone delighted; co. up to date. Midsummer Night's Dream 15.

**MONTPELIER.**—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Gilhoolys Abroad 8; The Vendetta 14; Tuxedo 21.

**BRATTLEBORO.**—AUDITORIUM: George Wilson gave a charming portrayal of Uncle Josh in The Old Homestead March 31 to S. R. O. Gormans 6.

**BELLOWS FALLS.**—OPERA HOUSE (Brosnahan nd Blakley, managers): Stetson's U. T. C. co. March 0; small house; co. not first-class. Denman Thompson's Old Homestead 1; performance fine to a $500 house; every one pleased. The Gormans in Gilhoolys Abroad 7.

## VIRGINIA.

**DANVILLE.**—ACADEMY OF MUSIC (Orrin A. Neal manager): A Woman of War was well presented and delighted a good audience March 27. Charley's Aunt 11. ==ITEM: During the performance of A Woman of War an amusing incident took place. In the last act, a rebel girl, captured by the Federals and condemned to death as a spy, is brought out to be executed. Just as the climax of the scene was reached an old Confederate sharpshooter, sitting in the balcony, became so wrought up by the scene that he got up in his seat and cried out to the Federal soldiers, "Don't shoot that girl." In speaking of the matter afterwards, he said he felt the "old soldier feeling" so strong at the time that 'he would have shot one of them Yankees if he had had a gun."

**LYNCHBURG.**—OPERA HOUSE (F. M. Dawson, manager): Dark this week.

**PETERSBURG.**—ACADEMY OF MUSIC: House dark March 30-4.

**STAUNTON.**—OPERA HOUSE (W. L. Olivier, manager): American Girl 7; Hunting's Circus 21, 22.

## WASHINGTON.

**SEATTLE.**—SEATTLE THEATRE (P. B. Hyner, manager): The Wicklow Postman to S. R. O. March 24. THIRD AVENUE THEATRE (W. M. Russell, manager): U and I 23-29 to good houses.

**ELLENSBURG.**—LLOYD'S OPERA HOUSE (C. E. Finberg, manager): Eugene O'Rourke in the Wicklow Postman to poor business.

**SPOKANE.**—AUDITORIUM (Harry C. Hayward, manager): House dark March 23-28; Wicklow Postman 30; Robert J. Burdette 1.

**TACOMA.**—TACOMA THEATRE (S. C. Heilig, manager): The Wicklow Postman March 25 to fair house.

## WEST VIRGINIA.

**SISTERSVILLE.**—BIJOU OPERA HOUSE (G. B. Thomson, manager): O'Hoolihan's Masquerade March 28 to fair business; performances poor; Reilly and Woods 30, 31; good houses, both performances, clever co. Dan A. Kelly in A Shadow Detective 4; Side Tracked 7.

**HUNTINGTON.**—DAVIS THEATRE (Joseph Gallick, manager): O'Hooligan's Masquerade March 21; poor performance. Thomas Q. Seabrooke in the Speculator to good business 28; fine performance ==ITEM: Agnes Borroughs and E. Winthrop left the Speculator co. here and Miss Brew joined the co.

**CLARKSBURG.**—TRADERS' GRAND OPERA HOUSE (Harne and Hornor, managers): Mrs. General Tom Thumb and her co. of Liliputians March 27, 28 to fair houses. Stetson co. presenting Uncle Tom's Cabin 4; Side Tracked 6; Robert Downing 8; Morrison's Faust 15. ==ITEM: Buffalo Bill's Wild West will exhibit here 28 and the G. A. R. State Encampment will be billed 29, 30.

**FAIRMONT.**—OPERA HOUSE (M. D. Christie, manager): Noss Jollities March 25 to good house. Side Tracked 2.

**CHARLESTON.**—BURLEW OPERA HOUSE (N. S. Burlew, manager): Thomas Q. Seabrooke in the Speculator to good business March 27; excellent performance. Side Tracked 9; Al. G. Field's Minstrels 10.

## WISCONSIN.

**RACINE.**—BELLE CITY OPERA HOUSE (J. B. Johnson, acting manager): Large and well-pleased audience enjoyed 8 Bells March 23, 24. Co. good, and specialties fine. House occupied 26 by local Turner Society in an athletic and equine exhibition. Girl I Left Behind Me was welcomed by a large and well-deserved audience 28. Play is fine, well-staged, and given by a first-class painstaking co. Dan I Sully 4; Choate Dramatic co. 6-11; Salvini 16. ==LAKESIDE AUDITORIUM (E. R. Harding, manager): McCabe and Young's Black Trilby co. remained over, and gave another performance 23, but drew only fair patronage, owing to counter attractions. No immediate bookings.

**FOND DU LAC.**—CRESCENT OPERA HOUSE (P. B. Haber, manager): American Stock co. in repertoire to fair houses March 23-28. ==ITEM: Manager Haber is expected home in a few days, having spent the past two months in the Southwest and on the Pacific Coast.

**JANESVILLE.**—MYERS' GRAND OPERA HOUSE (William H. Stoddard, manager): Litt's Old Kentucky played March 27 to a good-sized audience, and pleased everybody. Columbia Opera co. in repertoire at popular prices week 29.

**WAUSAU.**—ALEXANDER OPERA HOUSE (C. S. Cone, manager): E. Long co. March 13-18.

**MADISON.**—FULLER OPERA HOUSE (Edward M. Fuller, manager): Louis James in Othello March 28 for the benefit of the N. W. Athletic Association to a small audience. The Girl I Left Behind Me 31.

**LA CROSSE.**—THEATRE (J. Strasilipka, manager): The Flints amused good-sized house week ending March 28. Gordon Comedy co. in repertoire opened to S. R. O. 31. Corinne underlined.

**BELOIT.**—WILSON'S OPERA HOUSE (R. H. Wilson, manager): A local co. played Sea Drift March 30 to a small house.

**BARABOO.**—THE GRANDE (Butler and Shults, managers): House dark March 28-4.

**SHEBOYGAN.**—OPERA HOUSE (J. M. Kohler, manager): House dark all of last week. Walker Whiteside in Hamlet 7.

**GREEN BAY.**—TURNER HALL (J. H. Nevins, manager): Marie Wainwright, supported by a first-class co., gave a good performance of Daughters of Eve to a large and delighted audience March 26. Reea in Nell Gwynne 16. Chicago Marine Band 28. Side Tracked 30. ==OPERA HOUSE (E. Schumacher, manager): Finnigan's Alley by local talent 9, 10.

**EAU CLAIRE.**—GRAND OPERA HOUSE (O. F. Burlingame, manager): House dark March 24-1.

**STEVENS POINT.**—GRAND OPERA HOUSE (Bosworth and Stumpf, managers): House dark March 30-4.

## CANADA.

**MONTREAL.**—QUEEN'S THEATRE (J. B. Sparrow, manager): Uncle Tom's Cabin opened to big business March 30. Added to the legitimate attractions of the piece were two brass bands, some bloodhounds and a pet pony. As usual, the play appealed to the ladies and children, and the matinees were crowded. Old Homestead 6-11. ==THEATRE ROYAL (Sparrow and Jacobs, managers): On the Mississippi opened to good business March 30; a very good performance was given. Robert McWade, Jr., and Valerie Bergere in the principal roles, both scored hits. A pickaninny band and some negro specialties added to the attraction. Down in Dixie 6-11. ==THEATRE FRANCAIS (W. E. Phillips, manager): The Two Orphans, with an augmented cast, was played to big business 30. This well-known melodrama has not received such a good rendition here for a long while. W. S. Hartford as Pierre added another to the list of his clever characterizations. Beryl Hope and Louise Ancot as the two orphans and Camille D'Elmar as La Fochard were also good. William Stewart as the Count de Lucien did excellent work. Camille 6-11. ==ITEMS: Prospects are good for the T. M. A. benefit April 16. The Philharmonic Society gave a splendid performance of Elijah 31 in the Windsor Hall. The Redemption April 1. Mabel Eaton, Ada Moylan, Francour-Davies and Reeger were the principal soloists.

**TORONTO.**—GRAND OPERA HOUSE (O. B. Sheppard, manager): Hanlon's Superba opened 30 to a very large audience. Some of the specialties were excellent. The Borani Brothers, acrobats, were greatly admired. Charles Guyer gave some clever personations. Bertha Bayliss and Margaret May sang prettily and were encored. == GRAND OPERA HOUSE (O. B. Sheppard, manager): An Artist's Model 2-4; Sarah Bernhardt 6, 7; E. A. Sothern 9-11. ==MASSEY MUSIC HALL (I. E. Luckling, manager): Lieutenant Peary lectured before a large audience 28. ==TORONTO OPERA HOUSE (Ambrose J. Small, manager): John Kernell opened in The Irish Alderman to a good house. Mr. Kernell as Alderman McSweeney made the most of his part, but the piece is a poor vehicle for him to display his natural ability. Phil and Nettie Peters do a clever turn and were encored. On the Mississippi 6-11. ==CRYSTAL THEATRE (Frank Lewis, manager): Bonmer, the Talking Horse and Old Rube in Curio and a clever olio in theatre include Flood Brothers, Zelta Clayton, Ben Lovelace, Edmund W. Bryant, Husted and Guyer and Tegge and Daniels to good business.

**WOODSTOCK.**—OPERA HOUSE (Charles A. Pyne, manager): Maurice Freeman, assisted by a competent co., presented Hands Across the Sea March 28 to a topheavy house; performance excellent. Harry Lindley (pirate) opened a four nights' engagement 21 with The Flowers of the Forest to a poor house; performance dull and uninteresting. Carrie Russell Opera co. 4; St. Thomas Amateur Dramatic co. in Master and Man 7. Field's Minstrels 7. ==CITY HALL: Sara Lord Bailey, elocutionist, 6. ==ITEMS: With characteristic effrontery Harry Lindley bills his co. as having been endorsed by Sir Mackenzie Bowell and his cabinet and the great political celebrities. Ye gods! fancy the Premier of Canada endorsing play pirates. The authorities have interdicted the posting of the Carrie Russell co. bills on the ground of obscenity.

**QUEBEC.**—ACADEMY OF MUSIC (Sewell and Knox, managers): Hilliard's Diamond March 26-28 to light business. Mart co. 6-11. ==THEATRE ROYAL (Randolph Daly, manager): Montreal French Opera co. 19-21 to good business.

**WINNIPEG.**—BIJOU THEATRE (W. H. Seach, manager): Bowman and Young's Minstrels March 27, 28 to good business.

**ST. JOHN.**—OPERA HOUSE (A. O. Skinner, manager): House dark March 30-4.

**ST. THOMAS.**—DUNCOMBE'S NEW OPERA HOUSE (T. H. Duncombe, manager): Fast Mail March 24 to good business. This play has been seen here several times before and was greeted as an old friend. Stella Mayhew made a hit as Belvy Ann and her singing and specialties were well received. ==NEW GRAND OPERA HOUSE (H. G. Hunt, manager): House dark.

**VICTORIA.**—THEATRE (Robert Jamieson, manager): Murray and Mack's Finnigan's Ball March 22 to good business. ==ITEM: Manager Jamieson has leased the Vancouver Opera House, and hereafter will control both Victoria and Vancouver business.

**KINGSTON.**—MARTIN'S OPERA HOUSE (W. C. Martin, manager): Beverly Robinson and Concert co. March 25 to a large and fashionable audience; first-class performance. Josie Mills co. week of 6.

**LONDON.**—GRAND OPERA HOUSE (A. E. Roote, manager): Fanny Rice in At the French Ball March 19; fair attendance and general satisfaction. W. C. Andrews in My Wife's Friend 21; good performance to light house. Ella Cameron, supported by J. L. Clark's repertoire co., 23-28 to good business. Concert, local, under auspices Canadian Order of Chosen Friends, 30 to crowded house. Hands Across the Sea 3, 4; Al. G. Field's Negro Minstrels 7; Bernhardt in La Tosca 8.

**CHATHAM.**—GRAND OPERA HOUSE (Henry A. Rispin, manager): The Fast Mail March 25 was presented to a crowded house; very satisfactory performance. Hands Across the Sea 27; good performance to fair business. The Ella Cameron Repertoire co. at popular prices week of 30. ==ITEM: B. H. Rothwell, of Detroit, is now the owner of the Grand Opera House, and it is understood contemplates improvements. It is believed the present manager will have business control.

**BROCKVILLE.**—GRAND OPERA HOUSE (F. I. Ritchie, manager): House dark March 30-4. Watkin Mills concert 10.

**GUELPH.**—ROYAL OPERA HOUSE (A. Tavernier, manager): House dark last week.

**VANCOUVER.**—OPERA HOUSE (R. Jamieson, manager): Murray and Mack in Finnigan's Ball to S. R. O.; performance very poor; receipts, $1,608. Fred Warde 24.

**HAMILTON.**—GRAND OPERA HOUSE (F. W. Stair, manager): Harry Lindley co. (pirate) March 23-28. Jack Dudley in Hands Across the Sea 30, 31; very satisfactory performance and were deserving a better patronage. Ward and Vokes 3; Hanlon's Superba 6-8.

[*Received too late for classification.*]

## SAN FRANCISCO.

James O'Neill opened his engagement at the Baldwin in Monte Cristo and was well received. He has the same vim as when we last saw him and is still able to carry the weight of the play in his own personality. His support is good throughout. During the week he will give Virginius, Courier of Lyons and Hamlet besides his opening production, which will be repeated three or four times.

Edwin Milton Royle still attracts good houses at the California in Friends. The most important change in the cast since the co. last appeared here is in that of Hans Otto, the opium fiend, which is now taken by Burton Johnson, who gives a most realistic and well-studied representation of a man in the power of the dreaded drug.

Sinbad's second week at the Columbia has been exceedingly good, and Henderson's Extravaganza co. retains the popularity it has always had on the Pacific Coast.

Said Pasha is in its second week at the Tivoli Opera House, and will continue till Easter Monday.

Louis Imhaus' adaptation from the French of The Red Pocket Book makes one of the strongest melodramas that has been produced at Morosco's Grand Opera House for a long time, and it abounds in storms, explosions, wrecks and fires enough to delight the most exacting gallery god and astonish the occupants of the pit. It is really a very good production, and exceedingly well handled. Minnie Ferry, a San Francisco girl, who first appeared with Frawley's co. at the Columbia, made her appearance in The Red Pocket Book, and is making quite a success.

At the Alcazar the continuous performance has not proved as great a success as was anticipated, and a stock co. is being organized, and will present both drama and comedy.

The Georgia Minstrels are drawing good houses at the Auditorium and are giving a good old-fashioned minstrel entertainment that always seems to take with the masses.

There have been few changes at the Orpheum and "standing room only" sign every night indicates that last week's bill is sufficient to carry them through several days more.

Tim Frawley has just closed his season in Omaha after exceedingly good business all along the line, and is now off for New York to secure new manuscript for his opening at the Columbia in May. In the history of theatrical business for a number of years there has not been a co., great or small, that has had the unbounded success and confidence of the public that has greeted Tim Frawley's honest efforts. During his first engagement here of several months the only night that there was an empty seat in the house was the evening that several blocks south of Market Street were burned and a goodly number of his patrons went to the fire instead of the play, but even then the seats were all paid for. It is accepted as a San Francisco co. and patronized by San Francisco people.

After playing A Texas Steer for six years Tim Murphy at last saw his own play and he paid a big round silver dollar for his seat, too. The first time Murphy ever saw the play from the front was in San Jose on last Monday evening, and Tuesday he was to pull out for the East. It all came about on account of a misunderstanding with the management. His financial backer, J. Earl Wagner, agreed to advance the royalty required by Mr. Hoyt when Murphy took the contract. The contract drawn up bound Wagner to pay the royalty, giving Hoyt the right of selection of the co. Between Murphy and Wagner another contract was made. Murphy was to engage the co. direct rehearsals, manage the stage and conduct the performances, and Wagner was to supply the money, both sharing equally the net profits, though Murphy was to receive a salary and not bear any part of the losses, should any loss occur. The trouble arose first in Waco, Tex., over a failure to pay monies to Mr. Murphy, and Murphy then resigned, but the breach was healed and he again went into the part. Two weeks ago Schmelz refused to advance Mr. Murphy any salary. The latter bided his time, however, and as the curtain was about to ring up at the Columbia here at San Francisco on the first night of their appearance he refused to play the part unless fifty per cent. of the net profits were paid him every night of the performance. Schmelz consented, and Friedlander, Gottlob and Co. guaranteed the payment, and the play went on. All was harmony until they reached San Jose, when another argument arose, and Tim Murphy concluded to pay a dollar for his front seat and quit The Texas Steer. He says he will bring suit against Mr. Wagner as soon as he reaches New York. Murphy's part, Maverick Brander, is being played by Allison, the Minister to Dahomey when the co. was here. The piece has just closed a short, successful run at the Macdonough Theatre in Oakland, and now will wend its way over the Northern route.

JAMES F. J. ARCHIBALD.

# KELLER

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Gertrude Rutledge, sweet-voiced and slender, succeeds with two or three songs, among them "Little Maggie Mooney," but will, perhaps, be best remembered for her pretty singing of "Sweet Alice, Ben Bolt," when as Trilby she appears under the spell of the hypnotic glare of Svengali.—*Kansas City Star.*

The company is fortunate, however, in having Miss Gertrude Rutledge to take the part of Miss Bonehill as she proved to be an exceedingly charming substitute, winning much applause from an audience that was as irresponsive as Augusta audiences have a reputation to be generally.—*Augusta, (Ga.) Chronicle.*

Gertrude Rutledge, who plays Don Ferdinand Allegro and does a clever imitation of Trilby, is much the best singer in the company, and her vocalism is evidently appreciated.—*San Francisco Music and Drama.*

It had in Gertrude Rutledge a Trilby who completely captured the house with her singing of "Alice, Ben Bolt."—*Evening News, Detroit.*

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# DATES AHEAD.

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### DRAMATIC COMPANIES.

AMY LEE AND FRANK DOANE (David Asher, mgr.): Minneapolis, Minn., April 5-11.

A BAGGAGE CHECK (W. S. Butterfield, mgr.): Des Moines, Ia., April 7, Oskaloosa 8, Aurora, Ill., 9, Fort Wayne, Ind., 10, Canton, O., 11, Pittsburg, Pa., 13-18.

**A BREEZY TIME** (Fitz and Webster): Murphysboro, Ill., April 7, Cairo 8, Anna 9, Du Quoin 10, Mt. Vernon 11, Evansville, Ind., 12, Washington 13, Olney, Ill., 14, Mattoon 15.

ADA REHAN (Augustin Daly, mgr.): Philadelphia, Pa., April 6-11.

A. V. PEARSON'S STOCK CO. (Lou Duclos, mgr.): Kansas City, Mo., March 22-May 3.

ATTERSON THEATRE: Fort Wayne, Ind., April 6-11.

ARNOT-BOYLE (A. M. Palmer, mgr.): New York city April 6-indefinite.

A LION'S HEART (Carl A. Haswin): New York city April 6-11.

ANNA E. DAVIS (Henry Blackaller, mgr.): Quincy, Ill., April 6-12, Davenport, Ia., 13-20.

A RAILROAD TICKET: Seattle, Wash., April 6-11.

ALEXANDER SALVINI (W. M. Wilkison, mgr.): Jacksonville, Ill., April 7, Springfield 8, Decatur 9, Peoria 10, Galesburg 11.

AMERICAN STOCK CO.: Oshkosh, Wis., April 6-11, Appleton 13-18.

AMERICAN GIRL (A. Q. Scammon, mgr.): Richmond, Va., April 10, 11.

**A THOROUGHBRED** (George D. Louden, bus. mgr.): Jeannette, Pa., April 8, Dunbar 9, Connellsville 10, Greensburg 11.

A CONTENTED WOMAN (Hoyt and McKee, mgrs.): Chicago, Ill., March 23-April 25.

AUGUSTIN DALY'S STOCK CO.: Philadelphia, Pa., April 6-11.

**A TURKISH BATH** (E. H. Macoy, mgr.): Frankfort, Ind., April 7, Elwood 8, Muncie 9, Marion 10, Noblesville 11, Shelbyville 13, Columbus 14, Greensburg 15, Connorsville 16, Montpelier 17, New Castle 18.

A BLACK SHEEP (Hoyt and McKee, mgrs.): New York city Jan. 6—indefinite.

A TEXAS STEER (Hoyt and McKee, props.): Victoria, B. C., April 6, Vancouver 10, Spokane Falls, Wash., 14-16.

BOSTON COMEDY: Steubenville, O., April 5-11.

BLUFF KING HAL: Baltimore, Md., April 6-11.

BOWERY GIRL (Harry Williams, mgr.): Buffalo, N. Y., April 6-11, Philadelphia, Pa., 13-18.

BUNCH OF KEYS (Gus Bothner, mgr.): New Haven, Conn., April 7.

BACON STOCK: Portland, Ore., Jan. 27—indefinite.

**CARRIE LOUIS** (Edwin De Coursey, mgr.): Norristown, Pa., April 6-11, Allentown 13-18.

COON HOLLOW: Hartford, Conn., April 7, Holyoke, Mass., 8, Northampton 9, North Adams 11.

**CECIL SPOONER** (B. S. Spooner, mgr.): Amsterdam, N. Y., April 6-11, Pittsfield, Mass., 13-18.

CHAUNCEY OLCOTT (Augustus Pitou, mgr.): Brooklyn, N. Y., April 6-11.

**COOL'S BIG STOCK CO.** (Floy Crowell and Charles Mortimer): Wheeling, W. Va., April 6-11, Washington, Pa., 13-18.

CONROY AND FOX (William L. Malley, mgr.): Milford, Mass., April 7, Rockville, Conn., 8, Hartford 9, Waterbury 10, Athol, Mass., 11, Springfield 13, Westfield 14, Northampton 15, North Adams 16.

**CHARLES A. GARDNER** (D. V. Arthur, mgr.): Minneapolis, Minn., April 5-11, St. Paul 12-18.

COUNTRY CIRCUS: Westfield, Mass., April 7, North Adams 8, Pittston 9, Springfield 10, Worcester 11, Fitchburg 13, Nashua, N. H., 14, Lawrence, Mass., 15.

CLAY CLEMENT (Joseph Adelman, mgr.): Wheeling, W. Va., April 7, Bloomington, Ill., 11.

CHARLEY'S AUNT (No. 1): Boston, Mass., April 6-11.

CHASE-LISTER: Cedar Rapids, Ia., April 6-11, Des Moines 13-18.

**CORSE PAYTON** (David J. Ramage, mgr.): Newburg N. Y., April 6-11, New Britain, Conn., 13-18.

CRESTON CLARKE (James A. Taylor, mgr.): Philadelphia, Pa., March 17—indefinite.

CHIMMIE FADDEN (Charles H. Hopper): New York city Jan. 13—indefinite.

CHARLEY'S AUNT (No. 2): Chattanooga, Tenn., April 7.

CLARA MORRIS: New York city April 6-11.

COLEMAN: Kosciusko, Miss., April 6-11.

CLIFTON COMPANY: Batavia, N. Y., April 6-11, Canandaigua 13-18, Oneida 20-25.

DICK P. SUTTON: Donaldsonville, La., April 6, 7, Plaquemine 8, 9, Alexandria 10, 11.

DU HAVEN COMEDY (Eugene Rook, mgr.): New Castle, Pa., April 6-11, Canton, O., 13-18.

DONNELLY AND GIRARD: Philadelphia, Pa., April 6-11.

DERBY WINNER: Grand Rapids, Mich., April 7, 8, Muskegon 9, Kalamazoo 10, Benton Harbor 11.

DARKEST RUSSIA (Sidney R. Ellis, mgr.): Baltimore, Md., April 6-11.

ELROSORA DUSE: Boston, Mass., April 6-11, Philadelphia, Pa., 13-18.

EDWARD HARRIGAN: Brooklyn, N. Y., April 6-11.

EZRA KENDALL: Portland, Ore., April 8, 9, Tacoma, Wash., 11.

EMILY BANCKER (Our Flat, Thomas W. Ryley, mgr.): Saybrook, Ill., April 7, Farmer City 8, Clinton 9, Maroa 10, Assumption 11, Taylorsville 13, Virden 14.

EMMA WELLS: Deseronto, Can., April 7, Pictou 8, Trenton 9.

EMMA WARREN: Columbus, Ga., April 6-11.

E. M. AND JOSEPH HOLLAND: Philadelphia, Pa., April 6-11, Harlem, N. Y., 13-18.

EDDIE FOY (William A. Brady, mgr.): St. Louis, Mo., April 5-11, Kansas City 12-18.

ENID MAYO (H. B. Farrell, mgr.): Willimantic, Conn., April 7, Putnam 9-11, Webster, Mass., 13-15.

ELDON'S COMEDIANS: Alexandria, Ind., April 6-11, Elwood 13-18.

EXCELSIOR, JR.: New York city, March 23-April 18.

E. H. SOTHERN (Daniel Frohman, mgr.): Harlem, N. Y., April 6-11.

EFFIE ELLSLER: Cleveland, O., April 6-11, Youngstown 13-18.

EMPIRE THEATRE (Frohman's): New York city Feb. 3—indefinite.

8 BELLS (John P. Byrne, mgr.): Lansing Mich., April 7, Flint 8, Lima, O., 9, Findley 10, Tiffin 11, Fremont 13.

EDWIN FERRY (George Buckler, mgr.): Lafayette, La., April 4, New Iberia 8.

FAUST (Callahan's): Rochester, N. Y., April 6-11.

FANNY DAVENPORT: Boston, Mass., March 23-April 20.

FORGIVEN: Paterson, N. J., April 7, 8.

FREDERICK WARREN: Philadelphia, Pa., April 6-11.

FROST AND FANSHAWE: Toledo, O., March 22-April 11.

FAST MAIL (Northern; Martin Golden, mgr.): Marshall, Mich., April 7, Coldwater 8, Elkhart, Ind., 9, South Bend 10, Niles, Mich., 11, Sturgis 13, Albion 14, Kalamazoo 15, Allegan 16, Holland 17, Grand Haven 18.

**FERRIS COMEDIANS** (Dick Ferris, mgr.): Paragould, Ark., April 6-11.

FAST MAIL (Southern; John B. Hogan, mgr.): New Orleans, La., April 6-11, Donaldsonville 12, Scranton, Miss., 13, Mobile, Ala., 14, Meridian, Miss., 15, Columbus, 16.

FOREPAUGH'S STOCK: Philadelphia, Pa.—indefinite.

FRIENDS AND MEXICO (Arthur C. Aiston, mgr.): Los Angeles, Cal., April 6-11, San Diego 13, 14, Pasadena 15, San Bernardino 16, Riverside 17, 18.

**FINNIGAN'S BALL** (Murray and Mack; Frank T. Merritt, mgr.): Walla Walla, Wash., April 7, Pendleton, Ore., 8, La Grande 9, Baker City 10, Boise City, Idaho, 11, Pocatello 13, Logan, Utah, 14, Brigham City 15, Ogden 16.

FLORA STANIFORD (J. G. Glasgow, mgr.): York, Pa., April 6-11.

FOR FAIR VIRGINIA (Frank G. Cotter, mgr.): Wilkesbarre, Pa., April 7, Scranton 8, Pottsville 9, Reading 10, Allentown 11, Newark, N. J., 13-18.

GIRARD AVENUE THEATRE STOCK (George Holland, mgr.): Philadelphia, Pa., March 31—indefinite.

GUS HEEGE (Jacob Litt, mgr.): Pittsburg, Pa., April 6-11, Buffalo, N. Y., 13-18.

GREEN GOODS MAN (Harry C. Egerton, mgr.): Louisville, Ky., April 6-11.

GIRL I LEFT BEHIND ME: Chicago, Ill., April 5-11, Detroit, Mich., 12-25.

**GALLAGHER AND WEST** (W. B. Watson, mgr.): O'Hooligan's Masquerade: Lyons, N. Y., April 10, Auburn 11, Syracuse 13-15.

GEORGE W. MONROE: New York city April 6-11.

HARPER-DETRICK: Union City, Tenn., April 8.

HERZELL AND WILSON COMEDY: Carthage, Ill., April 7-12.

HEART OF MARYLAND: New York city Oct. 28—indefinite.

HENRY IRVING: Pittsburg, Pa., April 6-11, Philadelphia 13-18.

HUMAN HEARTS (Wilson S. Ross, mgr.): Detroit, Mich., April 5-11, Bay City 13, Saginaw 14, Ann Arbor 15, Toledo, O., 16-18.

HERNE'S SHORE ACRES (William B. Gross, mgr.): Indianapolis, Ind., April 6-8, Louisville, Ky., 9-11.

**HERRMANN THE GREAT**: Cincinnati, O., April 6-11.

HOWARD HALL (W. B. McCallum, mgr.): Indianapolis, Ind., April 6-11, Anderson 13-18.

HOWARD WALL: Norwalk, O., April 6-11.

HARRY WEBER: Pittsburg, Pa., April 6-11.

HYAN COMEDIANS: Louisville, Ky., April 5-11.

HUMANITY (William A. Brady, mgr.): New York city March 30—indefinite.

HANDS ACROSS THE SEA (W. S. Reeves, mgr.): Petersboro, Ont., April 7, Lindsay 8, Port Hope 9, Guelph 10, Port Huron, Mich., 13, Pontiac 14.

IN OLD KENTUCKY (No. 1; Jacob Litt, mgr.): Syracuse, N. Y., April 6-8, Rochester 9-11.

IN OLD KENTUCKY (No. 2, Jacob Litt, mgr.): Chicago, Ill., April 5-11.

IDA VAN CORTLAND (J. M. Hyde, mgr.): Anderson, Ind., April 6-11, Indianapolis 13-18.

ION CARROLL: Pennsboro, W. Va., April 6-11.

**JULIA MARLOWE-TABER AND ROBERT TABER** (Theodore Bromley, mgr.): Washington, D. C., April 6-11, Baltimore, Md., 13-18.

JAMES J. CORBETT (W. A. Brady, mgr.): St. Louis, Mo., April 6-11.

JOHN DREW (Charles Frohman, mgr.): New York city March 23-April 18.

JOHN E. BRENNAN (Tim the Tinker): Sing Sing, N. Y., April 8, Paterson, N. J., 9-11, Mt. Vernon, N. Y., 14, New Rochelle 15, Bridgeport, Conn., 16-18.

JOHN J. BURKE (Edwin P. Hilton, mgr.): Louisville, Ky., April 5-11, Milwaukee, Wis., 19-25.

JOSEPH HART (A Gay Old Boy; D. W. Truss and Co., mgrs.): Washington, D. C., April 6-11, Baltimore, Md., 13-18, Pittsburg, Pa., 20-25.

JOHN KERNELL (Irish Alderman): Rochester, N. Y., April 8, Syracuse 9-11.

JOE CAWTHORN (A Fool for Luck; John W. Dunne, mgr.): Chicago, Ill., April 5-11.

**JAMES MACKIE** (Burt Kendrick, mgr.): New Haven, Conn., April 8, Fall River, Mass., 9-11.

JOHN HARE (Clarence Fleming, mgr.): Chicago, Ill., April 6-11.

JOSEPH JEFFERSON, Brooklyn, N. Y., April 6-11.

JUST OVER: New Castle, Ind., April 7.

JUNO BARRETT: Russell, Kan., April 6-11.

JOSIE MILLS: Donaldsonville, La., April 7.

JOSEPH OTT: Brooklyn, E. D., N. Y., April 6-11.

JAMES O'NEILL (William F. Connor, mgr.): San Francisco, Cal., March 30-April 11.

JULIA STUART: Chicago, Ill., April 6-11.

**JOHN GRIFFITH** (Church and St. John, mgrs.): Wahpeton, N. D., April 7, Grand Forks 8, Grafton 9, Winnipeg, Man., 10, 11, Fargo, N. D., 13, 14, Bismark 15, Miles City, Mont., 16, Billings 17, 18.

KITTIE RHOADES; Portsmouth, O., April 6-11, Chillicothe 13-18.

**KELLAR** (Dudley McAdow, mgr.): Marion, Ind., April 7, Fort Wayne 8, Kalamazoo, Mich., 9, South Bend, Ind., 10, Chicago, Ill., 12-18.

LAST STROKE: New York city March 23—indefinite.

LABADIE AND ROWELL: Mechanicsburg, O., April 7, Hillsboro 8, Greenfield 9.

LYCEUM THEATRE (Sharpley's): Salina, Kans., April 6-11.

LAND OF THE LIVING (Kahn and Myers, mgrs.): Brooklyn, N. Y., April 6-11.

LEWIS MORRISON (E. J. Abram, mgr.): Pittsburg, Pa., April 6-11.

LOUIS JAMES (Wagenhals and Kemper, mgrs.): Grand Rapids, Mich., April 7, 8, Bay City 9, Saginaw 10, 11, Lansing 13, Jackson 14, Ann Arbor 15.

LANGDON DRAMATIC: Wilmington, Del., April 6-11.

LITTLE MISS NUGGET (H. S. Mitchell, mgr.): Omaha, Neb., April 8.

LOST IN NEW YORK: Cleveland, O., April 5-11, Grand Rapids, Mich., 13-18.

LYCEUM THEATRE STOCK (Daniel Frohman, mgr.): New York city Jan. 20—indefinite.

LITTLE TRIXIE (Fred Robbins, mgr.): Dayton, O., April 6, Wellston 10, Jackson 11, Greenfield 13, Troy 16.

MULDOON'S MISHAPS: Philadelphia, Pa., April 13-18.

MR. AND MRS. GEORGE H. WILLEY: Cortland, N. Y., April 10, Rome 18.

**MALONEY'S WEDDING**: Beardstown, Ill., April 7, Mt. Sterling 8, Macomb 9.

M. B. CURTIS: New Orleans, La., April 12-18.

MINNIE LESTER: Middletown, N. Y., April 6-11, Paterson, N. J., 13-18.

MARGARET MATHER: Buffalo, N. Y., April 9-11.

MCKINLEY BROTHERS: Irondale, O., April 6-11.

MIDSUMMER NIGHT'S DREAM: New London, Conn., April 7, Norwich 8, Brockton, Mass., 9, New Bedford 10, Northampton 11.

MILTON NOBLES: Portland, Ore., April 5-11.

MARIE WAINWRIGHT: Chicago, Ill., April 6-11.

MARKS BROTHERS: Owen Sound, Ont., March 30-April 11, Toronto 13-25.

MADGE TUCKER (Gaskell and Bell, mgrs.): Pittston, Pa., April 6-11.

MCCARTHY'S MISHAPS: Macon, Ga., April 7, Atlanta 8, Birmingham, Ala., 9, Montgomery 10, Mobile 11, New Orleans, La., 13-18.

MAY PRINGLE: St. Louis, Mo., April 6-11.

MIDNIGHT BELL (Duncan B. Harrison, mgr.): Portsmouth, N. H., April 7, Bangor, Me., 8, Togus 9, Portland 10, 11.

MIDNIGHT SPECIAL: Auburn, N. Y., April 6, Weedsport 7, Warsaw 8, Olean 9, Bradford, Pa., 10, Jamestown, N. Y., 11, Union City, Pa., 13, Greenville 14.

MINNIE MADDERN FISKE (Henry Greenwall and Co., mgrs.): Chicago, Ill., March 30-April 18.

MICHAEL STROGOFF: Hoboken, N. J., April 7, 8, Easton, Pa., 9, Allentown 10, Reading 11, Lancaster 13, York 14.

MADAME SANS-GENE (Augustus Pitou, mgr.): New York city April 6-18.

MRS. POTTER-MR. BELLEW: New York city March 30-April 11.

MARIE WELLESLEY (Obee and Wilson, mgrs.): Rock Island, Ill., April 6-11, Monmouth 13-18.

MAY IRWIN (Rich and Harris, mgrs.): New York city March 16—indefinite.

**MAUDE HILLMAN** (W. G. Snelling, mgr.): Wellsboro, Pa., April 6-11, Corning, N. Y., 13-18.

MABEL PAIGE: Memphis, Tenn., April 6-11, Nashville 13-18.

NEIL BURGESS: Philadelphia, Pa., April 6-11.

NAT C. GOODWIN (George L. Appleton, mgr.): Grand Rapids, Mich., April 11.

NIGHT'S FROLIC: Kansas City, Mo., April 6-11.

OUTCASTS OF A GREAT CITY (Dan A. Kelly): McConnellsville, O., April 7, Dunkirk, Ind., 9, Montpelier 10, Elwood 11, Chicago, Ill., 12-18.

OLGA NETHERSOLE (Charles and Daniel Frohman, mgrs.): Chicago, Ill., March 16-April 4.

ON THE MISSISSIPPI (Davis and Keogh, mgrs.): Toronto, Ont., April 6-11, Rochester, N. Y., 13-15, Syracuse 16-18.

OLD FARMER HOPKINS (Frank S. Davidson, mgr.): Saybrook, Ill., April 7, Farmer City 8, Clinton 9, Maroa 10, Assumption 11, Taylorville 13, Virden 14.

OLIVER LABADIE: Mt. Vernon, O., April 7, 8, Butler 9-11.

OUR COUNTRY COUSIN: Atlanta, Ga., April 6, Athens 7, Gainesville 8, Cartersville 10, Cedartown 11, Rome 13, Dalton 14, Chattanooga, Tenn., 15, Tallahoosa 16, Murfreesboro 17.

ROSE COGHLAN: New York city March 23—indefinite.

ROBERT MANTELL (D. A. Bonta, mgr.): Springfield, Ill., April 7, Bloomington 8, Logansport, Ind., 9, Peru 10, Elkhart 11, Chicago, Ill., 12-19.

RICE'S COMEDIANS (Thomas F. Stratton, mgr.): Meriden, Conn., April 6-11, South Norwalk 13-18.

ROBERT HILLIARD (W. G. Smyth, mgr.): Jersey City, N. J., April 6-11.

ROLAND REED (E. B. Jack, mgr.): Austin, Tex., April 9.

RHEA (Rich and Maeder, mgrs.): Sheboygan, Mich., April 7, Sault Ste. Marie 8, Manistique 9, Escanaba 10, Houghton 12.

RUBY LAFAYETTE: Chico, Tex., April 7, Bridgeport 8, Paradise 9-10, Saginaw 11, Bellevue 12, Mapleville 14, Crescent 15-16, Wilmington 17, 18.

SACKETT PORTER: Mansfield, O., April 6-11.

SIDEWALKS OF NEW YORK (Davis and Keogh, mgrs.): Paterson, N. J., April 6-8, Hoboken 9-11.

SPAN OF LIFE: Harlem, N. Y., April 6-11.

SOL SMITH RUSSELL (Fred G. Berger, mgr.): St. Paul, Minn., April 6-8, Minneapolis 9-11, Duluth 13, 14, Madison, Wis., 16, Rockford, Ill., 17.

STUART ROBSON (W. R. Hayden, mgr.): Kansas City, Mo., April 6-11.

SPIDER AND FLY (M. B. Leavitt, mgr.): Scranton, Pa., April 7, 8, Binghamton, N. Y., 9-11, Albany 13-18.

SHORE ACRES (William B. Gross, mgr.): Lincoln, Ill., April 7, Peoria 8, Burlington, Ia., 9, Cedar Rapids 10, Des Moines 11, Omaha, Neb., 12-14, Sioux City, Ia., 15, Lincoln, Neb., 16, Fremont 17, Boone, Ia., 18.

SOUTHERN-PRICE: Leechburg, Pa., April 6-11.

SAWTELLE DRAMATIC: Newport, R. I., April 6-11, Lynn, Mass., 13-18, Derby, Conn., 20-25.

SADIE RAYMOND: Brownsville, Ky., April 7, Clarksville 8, Henderson 9.

SOWING THE WIND: Minneapolis, Minn., April 7, 8, St. Paul 9-11.

SOUTH BEFORE THE WAR: Columbus, O., April 7, 8, Dayton 9-11.

**THE KODAK** (Fred Noss, mgr.): Chester, Pa., April 7, Bethlehem 8, 9.

THE DAZZLER: (H. Q. Emery, mgr.): Brockton, Mass., April 7, Chelsea 8, Lawrence 9, Gloucester 10, Haverhill 11.

THE TORNADO (Northern; Jay J. Simms, mgr.): Pottstown Pa., April 7, Pottsville 8, Mt. Carmel 9, Shenandoah 10, Denville 11, Sunbury 13, Lewisburg 14, Lockhaven 16, Bellefonte 17, Phillipsburg 18.

THOMAS KEENE (S. F. Knight, mgr.): Omaha, Neb., April 8, Sioux City, Ia., 9, Cherokee 10, Webster City 11, Des Moines 13, Marshalltown 14, Cedar Rapids 15, Iowa City 16, Davenport 17, Moline 18.

THE OLD HOMESTEAD: Columbus, Ind., April 7, Shelbyville 8, Indianapolis 9-11, Louisville, Ky., 13-15.

TONY FARRELL: Boston, Mass., April 6-11.

THE FOUNDLING: Philadelphia Pa., April 6-11.

TRIP TO CHINATOWN (No. 1): Boston, Mass., April 6-11.

TRILBY (Western); Decatur, Ill., April 7, Evansville, Ind., 8, Paducah, Ky., 9, Cairo, Ill., 10, 11.

TEN THOUSAND MILES AWAY: Philadelphia, Pa., April 6-11.

**THE GORMANS** (Gilhoolys Abroad): Bellows Falls, Vt., April 7, Montpelier 8, Burlington 9, Plattsburg, N. Y., 10, St. Albans, Vt., 11, Montreal, Can., 13-18.

THE TORNADO (Southern; J. H. Huntley, mgr.): Petosky, Mich., April 7, St. Ignace 8, Cheboygan 9, Newberry 10, Ishpeming 11, Marquette 13, Gladstone 14, Escanaba 15, Manistique 16.

TRILBY (Australian; William A. Brady, mgr.): Melbourne April 6—indefinite.

**THE GREAT DIAMOND ROBBERY** (Palmer and Knowles, mgrs.): Bridgeport, Conn., April 7, Waterbury 8, New Haven 9-11, Brooklyn, N. Y., 13-18.

THE SPORTING DUCHESS: Brooklyn, E. D., N. Y., April 6-11.

TWO OLD CRONIES: Dayton, O., April 5-11.

THE VENDETTA: Sandford, Me., April 7, Farmington, N. H., 8, Laconia 9, Franklyn Falls 10, White River Junction, Vt., 11.

THE FOUNDLING: Philadelphia, Pa., April 6-11.

TRILBY (No. 1; A. M. Palmer, mgr.): Cincinnati, O., March 30-April 11.

TOO MUCH JOHNSON (Charles Frohman, mgr.): Philadelphia, Pa., April 6-25.

THE FATAL CARD (No. 1): New York city April 6-11, Philadelphia, Pa., 13-18.

**THE OLD HOMESTEAD** (E. A. McFarland, mgr.): Montreal, P. Q., April 6-11, Laconia, N. H., 13, Concord 14, Nashua 15, Fitchburg, Mass., 16, Lowell 17, 18.

**THE IDEALS** (Himmelein's): Hazleton, Pa., April 6-11, Ashland 13-15, Harrisburg 16-18.

TROLLEY PARTY (Weber and Fields, mgrs.): Newark, N. J., April 6-11.

**THE WORLD AGAINST HER** (Agnes Wallace Villa): Reading, Pa., April 9-11.

THOMAS E. SHEA: Wilmington, Del., April 6-11, Chester, Pa., 13-18.

THE TWO WANDERERS (Harry J. Crandall, mgr.): Reading Pa., April 6-8, Wilkesbarre, 9-11.

TRILBY (Eastern; W. A. Brady, mgr.): Johnsonburg, Pa., April 7, Corry 8, Warren 9, Meadville 10, Oil City 11, Titusville 13, Franklin 14, New Castle 15, Beaver Falls 16, Youngstown, O., 17, McKeesport, Pa., 18.

UNCLE TOM'S CABIN (Stetson's): Brunswick, Md., April 9, Rockville 10, Philadelphia, Pa., 13-18.

VINCENT-STREETER: Kalamazoo, Mich., April 6-18.

**WARD AND VOKES**: Chicago, Ill., April 6-11, Indianapolis, Ind., 13-15, Dayton, O., 16, Zanesville 17, McKeesport, Pa., 18.

WALKER WHITESIDE: Madison, Wis., April 7, Fond du Lac 8, Sheboygan 9, Racine 10, Findlay, O., 13, Kenton 14, Galion 15.

WILLIAM ECHOL: Coatsburg, Ill., April 7, 8, Plymouth 9-11.

WILLIAM MORRIS: Hoboken, N. J., April 7, 8.

WESTON'S COMEDIANS (N. B. Weston, mgr.): Avon, Ill., April 6-8, Bowen 9-11.

WARNER COMEDY (Benjamin R. Warner, mgr.): Washington, Ia., April 6-11.

WEAVER COMEDY (W. H. Weaver, mgr.): Lincoln, Neb., April 6-11.

WAITE COMEDY (Western; D. H. Woods, mgr.): Plainfield, N. J., April 6-11, Trenton 13-18.

WAITE COMEDY (Eastern; N. C. Bradley, mgr.): Albany, N. Y., April 6-18.

WILLIAM BARRY: Cincinnati, O., March 30-April 11, Hamilton 13, Dayton 14, Ravenna 15, Springfield 16, Columbus 17, 18.

WAR OF WEALTH (Jacob Litt, mgr.): Providence, R. I., April 6-11, Newark, N. J., 13-15, Elizabeth 16, Hoboken 17, 18.

W. H. CRANE (Joseph Brooks, mgr.): Boston, Mass., March 30-April 11.

WRIGHT HUNTINGTON STOCK (Branch O'Brien, mgr.): Lancaster, Pa., April 6-11, Hazleton 13-18.

WICKLOW POSTMAN: Butte City, Mont., April 8.

### OPERA AND EXTRAVAGANZA.

AN ARTIST'S MODEL: Chicago, Ill., April 6-11.

BLIND BOONE CONCERT: Athens, O., April 7, Parkersburg, W. Va., 8, Marietta, O., 9, Moundsville, W. Va., 10, Wheeling 11, Bellaire, O., 13, Steubenville 14, East Liverpool 15.

BOSTONIANS (Barnabee and MacDonald, props.; Frank Perley, mgr.): Lancaster, Pa., April 7, Reading 8, Allentown 9, Wilkesbarre 10, Scranton 11, Brooklyn, N. Y., 13-18.

CASTLE SQUARE OPERA: Boston, Mass.—indefinite.

CANADIAN JUBILEE SINGERS: Stamford, Conn., April 7, Port Chester, N. Y., 8, Mt. Vernon 9, Peekskill 10, Cold Spring 11, 12.

CAMILLE D'ARVILLE: Brooklyn, N. Y., April 6-11.

DELLA FOX (Nat Roth, mgr.): Detroit, Mich., April 7, 8, Toronto, Ont., 9-11.

DEVIL'S AUCTION (Charles H. Yale, mgr.): Johnstown, N. Y., April 7, Utica 8, Watertown 9, Syracuse 10, Binghamton 11, Ithaca 13, Geneva 14, Elmira 15, Hornellsville 16.

DE WOLF HOPPER OPERA (Ben D. Stevens, mgr.): Boston, Mass., April 6-18.

ELLEN BEACH YAW: Lansing, Mich., April 9.

FRANCIS WILSON (A. H. Canby, mgr.): St. Louis, Mo., April 6-11, Cleveland, O., 12-19.

FRANK DANIELS (La Shelle and Clark, mgrs.): Newark, N. J., April 6-11.

FENCING MASTER: Peoria, Ill., April 7, Lincoln 8, Bloomington 9, Springfield 10.

FANTASMA (Hanlon's): Baltimore, Md., April 6-11.

GONZALEZ COMIC OPERA (Frank V. French, mgr.): Springfield, O., April 6-11, Richmond, Ind., 13-18, Indianapolis 20-25.

GILBERT OPERA (Burt Klunk, mgr.): Fairbury, Ill., April 7, Pontiac 8, Frankton, Ind., 11, Wabash 14, North Manchester 15, Huntington 16, Bluffton 17.

GRAND OPERA: St. Louis, Mo., April 6-11.

HEINRICH'S OPERA: Washington, D. C., April 6-11.

LITTLE CHRISTOPHER: St. Louis, Mo., April 6-11.

LADY SLAVEY: New York city March 23-April 18.

LILLIAN RUSSELL: New York city March 30-April 18.

MARIE TAVARY OPERA: Cheyenne, Wyo., April 8.

MERRY WORLD (Clair M. Patee, mgr.): Springfield, Ill., April 7, Peoria 9, Danville 10, Lafayette, Ind., 11, Logansport 13, Anderson 14.

ROYAL HAWAIIAN BAND: Richwood, O., April 7, Marion 8, Galion 9, Mt. Gilead 10, Chicago, Ill., 11-May 2.

SINBAD (D. Henderson, mgr.): Tacoma, Wash., April 10.

SUPERBA (Hanlon's): Hamilton, Ont., April 6, 7, Binghamton, N. Y., 8, 9, Utica 10, 11, Rochester, 13-15, Syracuse 16-18.

**TOMPKINS' BLACK CROOK** (U. D. Newell, bus. mgr.): Hornellsville, N. Y., April 7, Canandaigua 8, Lyons 9, Corning 10, Trenton, N. J., 11, Bridgeport, Conn., 13, Waterbury 14, Middletown 15, Holyoke, Mass., 16.

TWENTIETH CENTURY GIRL (Fred Hallen, mgr.): Kansas City, Mo., April 5-11.

TWELVE TEMPTATIONS: Toledo, O., April 5-11.

WHITNEY OPERA CO. (Fred Whitney, mgr.): Washington, D. C., April 6-11.

WANG: New Orleans, La., April 5-12, Birmingham, Ala., 13, Chattanooga, Tenn., 14, Knoxville 15, Atlanta, Ga., 16-18.

WILBUR OPERA CO.: Brandon, Man., April 6-11.

### MINSTRELS.

AL. G. FIELD'S WHITE MINSTRELS: Marietta, O., April 7, Gallipolis 8, Charleston, W. Va., 9, Huntington 10, Ironton, O., 11.

BILLY PRICE: Calumet, Mich., April 7, Lake Linden 8, Hancock 9, Marquette 10, Onthanagon 11.

BOWMAN AND YOUNG: Sioux Falls, S. D., April 7, Yankton 8, Le Mars, Ia., 9, Sioux City 11.

DARKEST AMERICA (Will A. Junker, mgr.): London, Can., April 7, St. Thomas 8, Hamilton 11, Gault 13, Berlin 14, Guelph 15.

GORTON'S: Point Allegbany, Pa., April 7, Wellsville, N. Y., 11.

**HI HENRY'S MINSTRELS**: Chicago, Ill., April 5-11, Minneapolis, Minn., 12-18, St. Paul 16-19.

PRIMROSE AND WEST (Joseph Garland, mgr.): Austin, Tex., April 10.

### VAUDEVILLE.

AMERICAN GAIETY GIRL: Lynn, Mass., April 7, 8.

BOB FITZSIMMONS: Pittsburg, Pa., April 6-11.

CITY CLUB: Brooklyn, E. D., N. Y., April 6-11.

CITY SPORTS: Newark, N. J., April 6-11.

FLYNN AND SHERIDAN'S BIG SENSATION: Baltimore, Md., April 6-11.

FIELD AND HANSON'S DRAWING CARDS: Philadelphia, Pa., April 6-11.

FRENCH FOLLY: Fall River, Mass., April 7, 8.

**GUS HILL'S NOVELTIES**: Chicago, Ill., April 6-11, Milwaukee, Wis., 13-18.

GOLDEN CROOK: Philadelphia, Pa., April 6-18.

HARRY MORRIS' TWENTIETH CENTURY MAIDS: Brooklyn, N. Y., April 6-11, Baltimore, Md., 13-18.

HARRY MORRIS' ENTERTAINERS: Buffalo, N. Y., April 6-11.

HENRY BURLESQUE: Wilmington, Del., April 6-11.

IRWIN BROTHERS: Washington, D. C., April 6-11.

JOHN W. ISHAM'S OCTOROONS: Fall River, Mass., April 7, 8.

LONDON GAIETY GIRLS: Buffalo, N. Y., April 6-11.

LA LOIE FULLER: Minneapolis, Minn., April 7, Duluth 8, St. Paul 9, Milwaukee, Wis., 11, 12, Chicago, Ill., 13, 14, Detroit, Mich., 15, Cleveland, O., 16.

LYNCH'S SPECIALTY: Bradford, Pa., April 7.

LONDON SPORTS: Paterson, N. J., April 6-11.

**NEW YORK STARS** (Gus Hill, mgr.): New York city March 30-April 11, Newark, N. J., 13-18.

NIGHT OWLS: St. Louis, Mo., April 5-11, Philadelphia, Pa., 13-18.

NASHVILLE STUDENTS: Lathrop Mo., April 7, Maysville 8, Jamespo t 9, Mound City 15, Hamburg, Ia., 17.

RENTZ AND SANTLEY BURLESQUE: New York city April 6-11.

REILLY AND WOOD: Cincinnati, O., April 5-11.

ROSE HILL: New York city April 6-18.

ROSE COLEMAN'S BURLESQUE: Hoboken, N. J., April 6-11.

STARS OF AMERICA: Philadelphia, Pa., April 6-11.

TRANS-OCEANICS: Brooklyn, E. D., N. Y., April 6-11.

TONY PASTOR: Brooklyn, N. Y., April 6-11, Brooklyn, E. D., N. Y., 13-18.

VAUDEVILLE SENSATION: Philadelphia, Pa., April 6-11.

WEBER'S OLYMPIA: Cleveland, O., April 6-11.

WASHBURN SISTERS: Harlem, N. Y., April 6-11, New York city 13-18.

WEBER AND FIELD: Providence, R. I., April 6-11.

WHITE CROOK (Eastern): Boston, Mass., April 6-11.

ZERO: Cincinnati, O., April 5-11.

### MISCELLANEOUS.

ALF AND BOB TAYLOR: Jackson, Miss., April 7, Hazelhurst 8, Vazoo City 9, Greenwood 10, Greenville 11.

BRISTOL'S (D. M.) EQUINES: Los Angeles, Cal., April 6-11, Santa Barbara 13, 14, Ventura 15, 16, Fresno 17, 18.

BARTHOLOMEW'S EQUINES: Kansas City, Mo., April 5-11.

BARNUM AND BAILEY CIRCUS: New York city April 2-25.

COOPER'S CIRCUS: New Orleans, La., Feb. 24—indefinite.

ELI PERKINS: Sherbrook, Can., April 7, Waterloo 8, St. John, N. B., 10.

**HELMANN, NAPOLEON OF NECROMANCY** (G. Pomeroy Robinson, mgr.): Uniontown, Pa., April 7, Connellsville 8, Scottsdale 9, Monongahela 10, Fairmount, W. Va., 11, Mannington 13.

LA PEARL: Danville, Ill., Feb. 10—indefinite.

LIEUTENANT PEARY: Middletown, Conn., April 7.

LEE (HYPNOTIST): Glens Falls, N. Y., April 6-11, Albany 13-18.

MORRIS DE CASTRO: Savannah, Ga., April 5-11.

MR. AND MRS. BALDWIN: Rochester, N. Y., March 30-April 11.

MRS. GEN. TOM THUMB: Baltimore, Md., April 6-11.

RINGLING BROTHERS: Chicago, Ill., April 11-May 2.

THE FLINTS (L. J. Meacham, mgr.): Terre Haute, Ind., April 6-11, Indianapolis 13-18.

**THE SAGES** (Hypnotists; Thomas F. Adkin, mgr.): Carbondale, Pa., April 6-11, Montreal, Can., 13-25.


PROTECTIVE ALLIANCE OF SCENIC PAINTERS OF AMERICA

MEET EVERY WEDNESDAY AT 8 P. M.
153 W. 23d Street, N. Y.
Applicants for membership address Secretary.

HUGH LOGAN REID
Scene Painter & Contractor
People's Theatre.
Telephone 67, Spring St.

Thos. Neville, Jr.
SCENE PAINTER.
Associated with
D. C. HUMPHRYS & CO.
11 N

INSTALLATION OF OFFICERS OF THE PROTECTIVE ALLIANCE OF SCENIC PAINTERS OF AMERICA.

SAMUEL BROOKER. DAVID WEIL. JOHN ROUGH. SEYMOUR P ARKER. B. J. RYAN. HARLEY MERRY. H. L. REID. HARRY BYRNES.
HARRY WEED. FRANK PLATZER. H. BROWN. MOSES BLOOM. CROSBIE GILL. AUG. VOLZ. FRED. H. MERRY.
FRANK BAXTER. JOHN A. MERRY. HARRY HARVEY. ELMER SWART.

From a flash-light photograph taken expressly for THE DRAMATIC MIRROR by Joseph Byron.

## SCENIC PAINTERS ORGANIZE.

The installation of officers of the new Protective Alliance of the Scenic Painters of America took place last Thursday night in their lodge-rooms, at 153 West Twenty-third street. Fully forty members were present, and the chosen officers were installed amid unbounded enthusiasm.

When Harley Merry stepped to the chair and took the gavel in his hand his fellow-artists cheered loud and long. Each of the others called to office was made to feel the warm friendship and respect borne him by the others. If enthusiasm and whole souled geniality are to be taken as auguries of future potent success, the new organization could not have begun its life more auspiciously.

These were the artists who were installed in office.

President, Harley Merry, Brooklyn; First Vice-President, Seymour Parker, Brooklyn; Second Vice President, John W. Rough, New York; Third Vice-President, Orville L. Story, Boston, Mass.; Secretary, Moses E. Bloom, New York; Treasurer, Frank Platzer, New York; Sergeant-at-Arms, David Weil, New York; Trustees, Richard Marston, Hugh L. Reid, Harry Byrnes, New York, Samuel W. Brooker, Boston, Mass., Arthur Palmer, Pittsburg, Pa., Horace N. Smith, Buffalo, N. Y.; Corresponding Secretaries, Sidney Chidley, San Francisco, Cal. John Rettig, Cincinnati, O., Frank King, Boston, Mass., Howard Tuttle, Milwaukee, Wis., Thomas G. Moses, Chicago, Ill., Thomas Neville, Philadelphia, Pa.

After the installation an informal banquet was held and at its conclusion President Merry was called upon for a speech. He said in substance:

The scenic painter, as you are all aware, is a very interesting and important individual; he is much sought after while working on a production, but as soon as his work is completed he sinks entirely into oblivion. He is slighted—not intentionally, but slighted nevertheless. It has often been asked why the scenic painters are scarcely, if ever, mentioned in the newspapers. The reason is obvious. It is because they do not lounge around the lobby of the theatre and importune newspaper men to notice their work. Managers, as a rule, are perfectly indifferent as to whether the painter gets any credit or not. There are instances—rare, I grant—where they have gone out of their way to slight members of our craft, because we have sought to assert our rights and uphold the dignity of our profession.

Mr. Merry then cited the historic strife of 1883 between the scenic artists and the managers of the Cincinnati dramatic festival, where the latter took umbrage at the artists' accepting an invitation to dinner at the Queen City club-house given in honor of those engaged in the festival. The managers were irate that "their men," as they called the artists, should be allowed to participate.

Mr. Merry also impressed upon his fellows the dignity of their calling. He said:

A picture painter generally excels in some particular style of art and sticks to it; but a scenic painter, "to be important," has to paint everything well. To-day he is painting scenes in the heart of Africa; to-morrow, a scene in the slums of New York.

I have been asked what we expected to gain by inaugurating this movement. We expect to gain much. We hope to raise our profession to its proper sphere. We hope to be looked upon and respected as "thinkers," as men of intelligence; in short, we expect to receive the recognition that rightly belongs to us.

The protective movement in the theatrical profession was, I believe, begun by its humblest members, the "scene shifters"; next came the stage carpenter; the actors fell into line, and now the scenic painter seeks to protect himself against a class of persons who are themselves protected by a union, against the hordes of dishonest speculators that infest the theatrical profession. With the actors, scenic painters, musicians, and theatrical stage employes, we shall soon have a theatrical republic hard to overcome.

We intend to make no war, or throw any obstacle in the way of legitimate honest investors and managers, but will earnestly seek to help them by the exercise of that knowledge and experience we have sought so hard to acquire.

These officers of the National Alliance of Theatrical Stage Employes officiated at the installation: Bernard Ryan, deputy grand president; Harry Brown, deputy grand vice-president; Henry H. Harvey, deputy grand sergeant-at-arms; Frederick H. Merry, deputy grand secretary. All are of local Lodge No. 4, of Brooklyn.

## THE T. M. A. BENEFIT.

The New York Lodge Number 1 of the Theatrical Mechanical Association will have a benefit performance at the American Theatre on Thursday afternoon.

This Association is no sense a trades union. Its objects are purely philanthropic and charitable, having nothing to do with questions of grievance between employer and employe.

The New York Lodge pays a sick benefit of $7 a week and $100 for funeral expenses when a member dies. The annual dues are $6. The revenues from this source last year were $2,100, there being 350 members. For sick relief the Lodge paid out $1,685 and for eleven deaths $1,100. That left a deficit of $685 which the benefit, it is expected, will more than make good.

The committee having the benefit in charge are F. Dorrington, B. F. Forman and Philip Kelly. The American has been donated by Manager French. A strong and diversified bill has been arranged.

## MR. MINER'S MARRIAGE TO MISS O'NEILL.

There is some doubt as to when Henry Clay Miner's marriage to Anne O'Neill really did occur. Some say Saturday, others say Sunday; but married they are without any shadow of doubt. J. Charles Davis says that the marriage was to have taken place on Saturday, but that the rules of the Catholic Church forbade a marriage on Easter Even, save by special dispensation. Accordingly, it is said, the nuptials were postponed one day, and at 1 o'clock on Easter day at the Church of the Transfiguration in Williamsburg, the congressman-manager and the winsome actress were made one by the Rev. Father Kieley. The happy ones are now in the South on their honeymoon.

## RUDOLPH ARONSON'S SIDE OF IT.

Concerning the Ben Tuthill affair, referred to in the Pittsburg dispatch in this number of THE MIRROR, Rudolph Aronson said to a MIRROR representative:

When I engaged Tuthill a short time ago I did not know all I have since heard of his past career. I agreed to pay him $50 a week, and he was paid regularly. While in Pittsburg last week he made an affidavit that several hundreds of dollars were due him, and on the strength of this attached the company's property. I have sent on an affidavit of my own telling the truth in the matter, and anticipate no further trouble about it. I understand that Tuthill was not in a condition to be responsible for his actions. The company are all back in town.

## INHUMANITY IN HUMANITY.

During the fierce mounted broadsword combat in the third act of Humanity at the Academy of Music last Wednesday afternoon, Joseph Grismer became so earnest that he carved off a small section of John S. Hale's nose. A doctor stitched up the injured member, and Hale was able to fight again another day.

## SAID TO THE MIRROR.

J. L. ASHTON: "I wish through THE MIRROR to warn those who are not acquainted with the members of my family against a woman calling herself Miss Ashton and representing herself as my daughter who has secured relief from the Actors' Fund and collected money from others on that pretense. My family—consisting of my wife and daughter—live in Detroit, where I own a house. I do not know the woman in question, and she is not related to me."

THOMAS F. ADKIN: "The Sages, hypnotists, played to large audiences at the East End Theatre, Pittsburg, their engagement being extended to three weeks. The S. R. O. sign was displayed eight times."

H. SACKETT: "Relative to the published report that the Katie Emmett properties were recently attached for $2,500, I wish to say: Last Summer we had some correspondence with a man in St. Louis relative to his organizing a boy band. I presented contracts for him to sign. He refused to make a street parade, and returned the contracts to me unsigned. I wrote him that as we wished the band for the street more than anything else, the whole deal was off. He sued for a season's salary. We have commenced a suit for $3,500 damages."

F. P. FOLSOM: "My wife, Annie Hayes, was buried by the Actors' Fund without my knowledge. At the time of her death, I was sick with chills and fever in Montreal, and my friends, fearing to heighten the fever, kept the news from me till after her burial."

T. E. WALKURE, New Haven, Conn.: "The theatres have all done better here this season than ever before. The season has been a notable one in the quality of the attractions. Manager Bunnell furnished guarantees amounting to thousands of dollars, which he had no cause to regret."

DAVID B. RUSSELL (Gran Teatre Degollado, Guadalajaia, Mexico): "Your ever-welcome paper reaches here about Sunday and, believe me, I look for its arrival anxiously."

TUNIS F. DEAN: "Our season at the Baltimore Academy of Music will continue until the end of May, and all contracts made with the Harris, Britton and Dean company will be faithfully carried out."

## REFLECTIONS.

Gilbert S. Bixby has closed a successful season with The Fast Mail (Southern) and is now resting at Paris, Texas.

George Hoey has closed the season of his comedy, A Friend of Carlotta, to play the eccentric Hebrew part in The Law of the Land at the American Theatre.

Malcolm Williams is now filling the role of Lloyd Calvert in The Heart of Maryland, formerly played by Edward J. Morgan. The latter will originate a striking new character in The Village Postmaster.

Lee Dougherty joins the McKay Opera company to stage a new production.

The Weston-Dow Stock company, playing a Summer season of eight weeks at the Nashua, N. H., Theatre, will include Kendal Weston, Ernest Elton, Gardner Crane, Charles Gotthold, Edwin Dennison, William McCormack, Grace Atwell, Eleanor Gilbert, Helen Reimer, Julia Batchelors and Lillian Raycieta. David Elwyn Dow will be business manager, a Boston orchestra is engaged, and the theatre will be converted to a Summer garden where ices, soda-water and the like may be had. The repertoire comprises A Wife's Peril, The Ironmaster, On 'Change, Arabian Nights, The Westerner, Snowball, In Honor Bound, One Touch of Nature and My Father's Wife.

Mrs. Jennie Yeamans has had several flattering offers to appear in vaudeville, during the interval between the regular seasons, but has not decided to appear in that form of entertainment this year. She will go with The Great Diamond Robbery again next season.

Ella Belle Pettengill and Dr. Edwin Hartley Dixon were married at the residence of the bride's parents in this city April 2. Edith Pettengill and Nellie Dixon were the bridesmaids, Clement Bramley the best man, and Arthur Nodine and William Baldwin ushers.

Donald Robertson successfully produced The White Mouse, adapted by himself from the French, at Cook's Opera House, Rochester, April 1. The cast included, beside the adapter, Augustine Duncan, Brandon Douglas, Helen Baird, Louise Napier, and Lucille Meredith.

Richard Chapman, leading man of Percy Goding's company, will be married this month to Anna Ferguson, a clever vocalist.

Judge Theodore Brentano, in the Superior Court of Cook County, Ill., has granted to Jules S. Murry an absolute divorce from Nannette Murry, professionally known as Nanine Palmer.

Annie Clark Hanson is playing a special engagement with the stock company of the Avenue Theatre, Pittsburg.

Charles L. Young, late manager of Gloriana, will manage the Calhoun Opera company.

Dorothy Kent has made a hit in Andrew Mack's Myles Aroon. She has been on the stage but two years, and her advance has been rapid and creditable.

Mrs. Blanche Williams, wife of "Chinese" Johnny Williams, is ill at St. Luke's Hospital, Chicago. She is cared for by her husband and the Actors' Fund physician.

Cecil Kingstone has been engaged by Charles Frohman for his production of Thoroughbred at the Garrick Theatre, and will play the part of an English butler.

Robert and John B. Campbell announce that it is The Galley Slave and not The White Slave that Corse Payton is playing under arrangement with them.

Homer Emens has painted some very effective sets for The Village Postmaster, which will be produced at the Fourteenth Street Theatre next Monday. All of the scenes and accessories used will be new excepting the old well with its long dipping pole and oaken bucket. These were used in the first production of The Old Homestead, and Mr. Eddy, the author, says he will use them again just for luck.

Maurice Barrymore will begin his season in Roaring Dick and Company under W. A. Brady's direction at Palmer's Theatre on Nov. 2.

Joseph Murphy closed his season a week ago last Saturday night. The tour was extended ten weeks beyond the original time contemplated. Mr. Murphy's business with his two old stand-bys, Shaun Rhue and The Kerry Gow, is said to have been something phenomenal, considering the general bad business done by theatrical attractions in all parts of the country. Next season an elaborate production of The Donagh will be made.

Mounet-Sully has been reading Lenten sermons in the French capital.

# TELEGRAPHIC NEWS

## CHICAGO.

### Amusement Prospects Bright--Current Offerings--Hall's Characteristic Chat.

[*Special to The Mirror.*]

CHICAGO, April 6.

There was a large-sized hen on here all last week and every local manager hatched out a large Easter egg of promise yesterday—promise for the good Spring season to come. The prospects are decidedly bright for the "midway" and Summer season, and the interested parties are greatly encouraged. In the near future we are to see Bernhardt, but we shall miss our arch enemy, Duse. The Italian actress is a great artiste, but on her last visit to this city she witnessed too much red plush in the orchestra and she called us "pig stickerinos," or something to the same Italian effect. This season she resolved to take no chances, so she pursued the old Sioux City and Peoria gag of a "guarantee" advance sale and she tripped up. After two days there were less than thirty enthusiasts who pledged themselves for a gross less than $600, and Eleanora was advised to give us the "go by." So we must content ourselves with the divine Sarah, who is at the Columbia May 4.

But why should we worry when we can see Minnie Maddern Fiske and Olga Nethersole? I regard Mrs. Fiske as the greatest actress in the country, and I do not say this because I am writing for THE MIRROR, either. I saw her in Mr. Ibsen's conversational nightmare, The Doll's House, and she made it a great play. Mrs. Hall, who was with me, saw Mrs. Fiske for the first time, and she turned to me and said: "That woman could make any play a success." And the boss of my household is by no means an enthusiast. The Chicago critics are a unit in praise of Mrs. Fiske's splendid work at McVicker's. In Cesarine she scored a great hit Thursday night, and she will continue it through this week. Her's is an excellent company. How I should like to see her as Camille! I would walk to St. Louis for such a treat—yes, even to St. Louis.

Miss Nethersole has had three very good weeks at Hooley's in her Streets of Cairo ideas of Carmen and Camille. If any American actress should try to do the things which Miss Nethersole does on the stage she would fill the theatre. But no American actress would have the nerve to do so. For which, thank heaven, please arise and join me in singing "The Star Spangled Banner."

John Hare, the English actor, was welcomed by a large and fashionable audience at Hooley's to-night and proved himself an artist in A Pair of Spectacles. He is well supported and made a very pleasant impression. During his stay we shall see him in his repertoire.

Fitzgerald Murphy, the author of The Silver Lining, is now working on a Chicago newspaper, which only goes to prove the truth of the old saying that there is no silver lining without a cloud.

The Schiller was closed during Holy Week, as Stuart Robson canceled on account of the illness of his wife, but it was reopened last evening by Marie Wainwright in The Mystery of Agnes Page. It is a new play and it made a hit. Miss Wainwright, by the way, enjoyed Minnie Maddern Fiske's performance at McVicker's last Monday evening.

Hoyt's latest success, A Contented Woman, entered upon its third week at the Grand last night, and the clever satire is pleasing large audiences. Mrs. Clara Gage Clarke, of the company, was given a dinner at the Calumet Club this evening by Mr. and Mrs. G. S. McReynolds.

After a week of Dockstader, Mr. and Mrs. Sidney Drew and Lockhart's elephants (which, by the way, are said not to be *the* Lockhart elephants), Ward and Vokes are at the Chicago Opera House with their funny farce, A Run on the Bank, which had a great opening.

That original comedian, Willie Collier, Theresa Vaughn and the other bright stars of Little Christopher gave way at the Columbia this evening to the late English success, An Artist's Model, which was well received by a large audience.

The operatic stars said farewell Saturday night at the Auditorium. They carried away a lot of Chicago gold, but they received the same for an assortment of musical chestnuts such as has not been heard here for years. There were long, white whiskers on every opera presented. Some day an impressario will come along with new operas and will—lose money.

Fred Foss, who is known to almost everyone in the profession, took the last negative of the late J. H. McVicker, and it is the best likeness I have ever seen.

Frank Lane, of the Hoyt forces, expects to spend the Summer in Chicago. We will have four race tracks open, also one baseball park.

The attraction this week at the Haymarket is In Old Kentucky, which opened well last night. It will be followed next Sunday by The Wife.

In Old Madrid had a good week at the Lincoln and it was followed yesterday by Joe Cawthorn in A Fool for Luck, with a company strengthened by the two Gus Brunos and others.

Ed Giroux of this company goes with the Wallace Shows, under canvas, April 18.

Manager John W. Dunne is to have a big testimonial at the Lincoln next Friday evening.

The Ringling Circus has moved into the big Tattersalls Building and will have a three-weeks' opening next Saturday evening, and an illuminated street parade on Wednesday evening.

Hi Henry's Minstrels had two big houses at the Alhambra yesterday, while at the Academy of Music The Girl I Left Behind Me opened to the capacity of the house.

"Karl" Gardner sends me a press notice from Louisville which reads: "Best singing voice Mr. Gardner has yet been heard." It must have been written by the German grammar man who tells of "the green umbrella of my red grandmother."

That clever little actress, Julia Stuart, had a big house yesterday at Havlin's in a creditable revival of East Lynne.

They are doing Oliver Twist this week over at the Hopkins West Side house, with Frank C. Moynihan in his unrivaled characterization of Charlie Bates. Regards to George Ober.

No new theatres have been built or projected in this city during the last week.

"BIFF" HALL.

## CINCINNATI.

### Trilby, Herrmann, Zero and The Rising Generation--Theatrical News and Gossip.

[*Special to The Mirror.*]

CINCINNATI, April 6.

Trilby is continuing in the second week of its engagement at the Walnut. Wilton Lackaye and Blanch Walsh have made great hits and are applauded nightly. The receipts during Holy Week fell off, but not so much as had been anticipated by the management. Next, The Private Secretary.

Herrmann, who never grows old nor wearisome, is at the Grand this week, where he is sure of success. Madame Herrmann, in her beautiful dancing, is an important adjunct to the enjoyment of the evening's performance. Sarah Bernhardt follows for five performances.

Zero, a musical comedy fantasy with spectacular effects, is being given at the Fountain Square this week to appreciative audiences. There are a number of good specialists in the company, among whom are Bryant and Cleaver, Charles Banks, Valdo, the Monroe Sisters, Fish and Quigg, Madden and Curran, and Charles Edwards.

William Barry and his large comedy company is doing good business at Heuck's in The Rising Generation. He opened yesterday afternoon and will give the same bill throughout his engagement. James H. Manning is with the company. The Barry company laid over in Cincinnati during Holy week.

Thomas Burnham, the advertising agent of the Pike, has joined Barnum and Bailey's Circus.

Despite numerous predictions to the contrary, the Fosdick anti-high hat bill has passed both branches of the legislature and is now a law. It provides that whenever any person or persons are allowed to wear at any theatre, hall or place of amusement a hat that will obstruct the view of the person or persons behind, the proprietor of the place shall be fined upon conviction from $2 to $10. The wearing of the obstructing hat is made a separate misdemeanor. What the practical working of the law will be remains to be seen. Many women do not require to be asked to remove their hats; far more do need urging, and whatever may help along the reform should be heartily welcomed.

Billy Butler's benefit came off at the Auditorium yesterday, instead of the Freeman, and was a great success.

Thursday and Friday of last week John Hare and his comedy company appeared in Mamma. The play was interesting, but Mr. Hare as Jack Pontifex does not begin to have as good a part as his Benjamin Goldfinch in A Pair of Spectacles.

WILLIAM SAMPSON.

## BALTIMORE.

### Bluff King Hal, Fantasma, Mrs. Tom Thumb and Darkest Russia Comprise Week's Bills.

[*Special to The Mirror.*]

BALTIMORE, April 6.

Ford's Grand Opera House is packed to the doors to-night with a modish audience assembled to witness the first production of Charles E. Ford's historical burlesque, Bluff King Hal, which is presented by the Paint and Powder Club.

The book proved to be bright, witty and interesting, while the music is interesting and tuneful. The boys in the cast are talented fellows and well up to the requirements of the situation. Mr. Ford was warmly congratulated upon his work, and without doubt Bluff King Hal will be seen next season with a professional company. The burlesque will run all week and will be succeeded by Julia Marlowe-Taber.

The only pantomimes produced here this season have been those of the Hanlon Brothers. This week they present Fantasma at Harris' Academy of Music. There was a crowded house at the opening to-night. The spectacular part of the production has been considerably brightened up since last seen here, while the pantomime is as spirited and enjoyable as ever. Next week, Joseph Hart in A Gay Old Boy.

The Howard Auditorium will do a big business with Mrs. Tom Thumb and her Liliputian company. They will be followed by Edgar Selden in McKenna's Flirtation.

Darkest Russia, presented by Sidney R. Ellis' company, drew well at the Holliday Street Theatre. The play is well staged and satisfactorily cast. Next week The Prodigal Father.

Flynn and Sheridan's Big Double Show began the week with a matinee at Kernan's Monumental Theatre. Harry Morris' Twentieth Century Maidens follow next week.

Samuel Fletcher has been here all week in advance of Fantasma. He is an old Baltimore boy and always sure of a warm welcome.

William Bray, who made a New York hit as Colonel Clay Bingley in The Governor of Kentucky, will be a member of the Howard Auditorium stock company this Summer.

The sale of seats for Manager John W. Albaugh, Jr.'s, subscription performance at the Lyceum Theatre on Tuesday, April 14, assures a large audience. A triple bill will be presented. Mr. Albaugh will appear in two of the plays.

John B. Maher, of this city, will be leading comedian of Giffen and Neil's stock company at Denver this Summer.

The Ice Rink was a lively competitor of the theatres during Lent. Persons who scrupled attending the theatre witnessed the carnivals and hockey games. I suppose they reconciled their apparent inconsistency by the reflection that they were encouraging a healthy exercise.

George Macomber, of the Hanford-Spencer-O'Brien company, is at home here for a visit, the company having closed its season. He reports a fairly successful season.

Messrs. Nixon and Zimmerman came over from Philadelphia on Thursday last, with their architect and electrician, to make a thorough inspection of the Academy of Music. They have determined on very extensive changes involving a large outlay of money, but will result in making the Academy one of the handsomest theatres in the country.

The new opera house now building at Arlington Park will be completed about May 1. Manager Charles E. Ford will inaugurate a season of light opera, which will probably run all Summer.

A benefit performance will be given next week at Harris' Academy of Music for the Society for the Prevention of Cruelty to Animals. Among those who have tendered their services are Julia Marlowe-Taber and Robert Taber, Joseph Hall and company, John W. Albaugh, Jr., John Marshall, and Lizzie Hudson Collier.

Katharine Kavanaugh, of Baltimore, has written the words and music of a very catchy sung, "The Little German Girl," which is being sung by Zelma Rawlston, of the 1492 company.

Fanny Rice closed her season last Saturday night at Ford's. She will rest awhile until rehearsals begin for the great star production of The Rivals, in which she will play Lucy.

A testimonial benefit is to be tendered Manager Tunis F. Dean in the near future by some of the prominent people of the city. Mr. John Lane Beck, treasurer of the Harris, Britton and Dean company, is chairman of the committee having the matter in charge.

A very clever vaudeville performance is given at Schlegel's Orchestrion Hall. In the company are Marguerite L. Jackson, Lillian A. Westerly, The Kolms and Annie Ott.

HAROLD RUTLEDGE.

## CLEVELAND.

### The Anti-Hat Law Not Liked by Managers--Attractions for the Week--Gossip.

[*Special to The Mirror.*]

CLEVELAND, April 6.

Effie Ellsler comes this season with an excellent company headed by her father, John A. Ellsler, and Frank Weston, and is also seen in several new roles. This talented Cleveland actress is always welcomed to her native city by appreciative audiences, and to-night the Euclid Avenue was crowded, and her reception was a most cordial one. Miss Ellsler's work as Camille was a complete surprise. The staging and support were both of a high order and comparable with any seen here in this play. As You Like It, Fanchon, Romeo and Juliet and Doris will be given during the week. The Francis Wilson Opera company next week.

After being dark for a week, the Lyceum Theatre is well filled to-night by an appreciative audience. The Wife being the bill, presented by the John Stapleton company, composed of Bernice Wheeler, the Strickland Sisters, Morgan Gibney, Paul Gilmore and others. This play will hold the boards till Thursday evening, when Americans Abroad will be given. Selma Herman in repertoire follows.

Lost in New York is at the Cleveland Theatre for a week and is favored to-night with a crowded house. Dan McCarthy next week for three nights.

Weber's Olympia, a vaudeville and burlesque combination, opened to crowded houses both afternoon and evening at the Star Theatre where it will remain all the week and be followed by Bob Fitzsimmons' Athletic company. Russell Brothers' company next week.

Contrary to expectation, the Fosdick Anti-High Hat Bill has become a law, receiving the signature of the Lieutenant-Governor to-day, and goes into effect to-night. All the Cleveland managers speak disparagingly of the law, and it is probable that a test case may be made. Manager Hartz, of the Euclid Avenue Opera House, will have the law printed in large type and displayed in a prominent place in the lobby and will also have it printed on cards which will be handed by the ushers to persons complained of. Manager Henshaw, of the Lyceum and Cleveland Theatres, will simply have a display notice in the programme.

Manager Charles La Marche of Haltnorth's Garden Theatre is rapidly making up his company for next Summer. Two of the favorites of last season will be heard, Edgar Temole as tenor, and Oscar Girard the comedian. Mark Smith will be the baritone.

Theodore Thomas' Orchestra with Max Heinrich as soloist will hold forth at Music Hall Thursday evening.

To-morrow night Colonel Robert G. Ingersoll will deliver his new lecture, "Why I am an Agnostic" at the Gray's Armory.

The benefit of Cleveland Lodge, No. 18, B. P. O. Elks, to be held Friday afternoon at the Euclid Avenue Opera House, will be participated in by all the companies playing in the city. Effie Ellsler will give the third act of Camille, with John A. Ellsler in a special role. The John Stapleton company will give one act of The Wife. An act of Lost in New York will be played, while Weber's Olympia company will perform some of their best specialties. All of the orchestras of the several theatres will take part. The newly elected exalted ruler, Charles B. Zoller, of No. 18, has donated a box to be the first prize at a card party to be given to-morrow evening.

The Gatling Gun Battery, one of Cleveland's select military organizations, will give a week of comic opera at the Euclid Avenue Opera House during the Summer, in honor of the city's centennial celebration.

Last Friday evening Professor Max Faetkenheur's new Military Band made its first public appearance at the Cleveland Theatre, and was heartily welcomed. Professor Faetkenheur is the director of the Lyceum Theatre orchestra, and has organized this band as a special feature for the centennial celebration this Summer.

Joseph Haworth's supporting company will be the members of the late Modjeska company.

WILLIAM CRASTON.

## ST. LOUIS.

### Grand Opera, Francis Wilson, Little Christopher, and Other Offerings--Theatrical Chat.

[*Special to The Mirror.*]

ST. LOUIS, April 6.

The Abbey and Grau Grand Opera company began its week's engagement at Music Hall to-night, producing Romeo and Juliet before a large, fashionable, and appreciative audience. Melba, Bauermeister, Hunt, the brothers De Reszke, and Plançon are in the cast. Mme. Calvé to-morrow night will sing Carmen. Les Huguenots, Rigoletto, Lohengrin, Aida, La Traviata, and Cavalleria Rusticana will be given during the week. The advance sale has been large, and brilliant audiences are promised during the week.

Yesterday at a matinee and last night La Loie Fuller appeared at the Grand Opera House at each performance, giving four of her dances. Two big audiences were in attendance. To-night Francis Wilson appeared in The Chieftain. It was well received by a fine audience. The stage presents several fine scenic pictures and the company is a strong one. Friday and Saturday nights and at the Saturday matinee The Merry Monarch will be revived.

Rice's Little Christopher will play a return engagement at the Olympic Theatre this week and opened last night to a fine audience. Since the engagement earlier in the season Theresa Vaughn has replaced Fannie Johnson; otherwise the cast is the same. A large chorus of pretty girls help to make a fine performance.

The Hagan drew two good audiences yesterday when The Strange Adventures of Miss Brown was given for the first time here. Eddie Foy plays the title role in his inimitable way.

James J. Corbett presented for the first time here his new play, A Naval Cadet, at Havlin's Theatre twice yesterday to big audiences. Several striking and interesting scenes add interest to the production, and the company is a competent one.

The Elks are making preparations to move into their new quarters in the building now being erected at Fourth and Pine streets. Already preparations are being made for their benefit, to be given at the Grand Opera House this month. The companies present in the city during that week will all take part in the benefit.

The advance sale of tickets for the opera this week show that the largest number have been sold for Wednesday night, when Les Huguenots will be produced. The sale for to-morrow night (Carmen) is nearly as large. Friday night, with Lohengrin as the attraction, comes third in popularity.

Robert Mantell did not do the business he usually does at the Olympic Theatre last week, owing to its being Holy Week. Last Thursday night, during the performance of Parrhasius, Mr. Mantell was called before the curtain, and, thanking the audience, commented caustically on its smallness. Among other things he said that he supposed he would have to take his company to Europe before it would be considered good enough for the American public to patronize.

W. C. HOWLAND.

## WASHINGTON.

### The Lenten Reaction Sets in Strong at Capital City--Attractive Bills and Big Houses.

[*Special to The Mirror.*]

WASHINGTON, April 6.

Julia Marlowe-Taber and Robert Taber opened a week's engagement to-night at Rapley's New National Theatre before a large audience. Romeo and Juliet was the bill. W. H. Crane in The Governor of Kentucky follows.

Hinrich's English Opera co. opened a two weeks' engagement at Allen's Grand Opera House in The Huguenots to a crowded house. Minnie Tracey, Amelia Loventz, Katherine Fleming, Jules Cogny, Brizio Pirola, Eugene Lorrain, Louis De Backer, Percy Averill and Casmiro Saporetti were excellent in their individual work. Faust, Cavalleria Rusticana, Pagliacci, Mignon, William Tell, and Il Trovatore comprise the first week's offerings.

Rob Roy paid a return visit, this time to Albaugh's Lafayette Square Opera House. There was a full house to-night to extend the Gaelic chieftain a hearty welcome. Camille D'Arville Opera company comes next.

Joseph Hart in A Gay Old Boy—not Joseph Jefferson, as the types last week had it—commenced at Rapley's Academy of Music to a fine attendance. The star's pretty wife, Carrie De Mar, proved a strong ally in the merry making, and they had the assistance of a clever supporting company. Land of the Living follows.

Irwin Brothers' Star Specialty company is the attraction this week at Kernan's Lyceum Theatre, opening to a good house.

The Elks' benefit at the New National Theatre Sunday night was an Easter offering in a good cause. The theatre was packed. The performers were Anita Cluss, the harp soloist; Marie Helen Howe, soprano; Haley's Washington Military Concert Band, the Washington Sängerbund, William H. Broderick, the basso, J. Leslie Gossin, the Madrid mandolin and guitar quartette, Sol Minster, violinist; Constance M. Hurworth, female whistler; Edward Barrett Hay, Past Grand Exalted Ruler B. P. O. E., William H. Conly, comedian, and others.

Brian Boru, the new Irish opera by Stanislaus Stange and Julian Edwards, to be produced by the Whitney Opera company next season, will have its first production in this city at the opening of the New Columbia Theatre.

Minnie Tracey, the prima donna soprano of the Hinrich Opera company, is a daughter of Colonel John Tracey, Superintendent of Charities for the District of Columbia.

Margaret Dibden, of E. H. Sothern's company, met with a serious accident late Thursday afternoon. While she was riding her bicycle behind a wagon the sudden stopping of the wagon caused Miss Dibden to run into the rear wheel. A carriage was called and the actress was taken to her apartments where a physician found her suffering from a severe internal shock and a badly bruised knee-cap. She was unable to leave with the company but will rejoin them as soon as possible.

Alice Judson, of local residence, formerly a member of the Hinrich Opera company, has been specially engaged for the parts of Seibel in Faust, Lola in Cavalleria Rusticana and Frederick in Mignon.

A number of prominent business men of this city have tendered Robert Downing a benefit on the occasion of the twentieth anniversary of his entrance into the dramatic profession and Mr. Downing has named March 25 at Allen's Grand Opera House, where he will present The Gladiator and A French Marriage.

Albert G. Riddle, manager of Donnelly and Girard's Rainmakers company, spent Holy Week at his home here.

John L. Stoddard commenced his second week of Illustrated Lectures at Metzerott's Music Hall to a crowded house.

Paderewski gives a farewell piano recital at Metzerott's 16.

JOHN T. WARDE.

## BOSTON.

### Duse and Davenport Go to See Bernhardt --A New Pleasure Garden--Hub Gossip.

[*Special to The Mirror.*]

BOSTON, April 6.

A Chicago company has leased the Huntington Avenue circus grounds, and will construct a big water chute there, opening about June 7. The grounds will be turned into a great pleasure garden.

There has not been a Monday night this whole season when so many changes of bill were made in Boston as to-night. Every theatre in the city but one had a new attraction, and the critics were kept on the jump.

The return of Eleonora Duse is the dramatic event of the week. The Museum was packed to-night at double prices. Duse had a quiet time of it during the past week resting and seeing Boston, and she was was in splendid trim for the performance of Camille, which repeated the success as when she was here the last time.

W. H. Crane made a change of bill at the Hollis Street, and presented The Governor of Kentucky. The play made a big hit and will close Mr. Crane's engagement in triumph.

De Wolf Hopper returned to the Tremont to-night after an absence of fifteen months and gave Wang with great success. Mrs. Hopper appeared in the part created here by Della Fox, and made a decided hit.

The Boston is dark to-night, but it will be opened to-morrow with a revival of Cleopatra, for which a dress-rehearsal was held to-night. Miss Davenport's engagement continues successful, but her performance of La Tosca was roughly treated by the critics.

A Trip to Chinatown is playing a return engagement at the Columbia this week, it is given by the same company which Charles H. Hoyt has selected to take the absurdity to Australia the coming Summer. It was only a few weeks ago that this same organization broke the records at the Columbia.

Tony Farrell in Garry Owen is the attraction of the week at the Bowdoin Square. An especially strong company is being engaged by Charles F. Atkinson for The City of Pleasure, which will be given with the original New York scenery. Elita Proctor Otis will appear in her original part, and Edward E. Rose has been engaged to stage this production. Among those who will play are: Louis Massen, Grace Atwood, Charles Barron, and Adelaide Manola. Marion Manola's little daughter, who, by the way, is no longer little, but is quite a young lady.

Fatmah Diard and Nina Bertini Humphreys are alternating in the title character in Lucia di Lammermoor at the Castle Square, where

business continues very large. The production is one of the best of the season.

Sarah Bernhardt and Fanny Davenport have been commanding considerable amount of space in the Boston papers on account of their differences of opinion in regard to the performances of Gismonda. Miss Davenport, who has been playing it at the Boston, expressed herself in regard to Bernhardt's debt to Sardou, and the French actress retorted in sarcastic vein. Finally, on Wednesday when Miss Davenport had no matinee she purchased a box at the Tremont and saw the play accompanied by her husband and members of her company. Whether Bernhardt knew that she in the audience or not was not told, but certain it is that she played the part as it had never been done before, and carried the house by storm. As a result of the nervous strain, however, she fainted on the stage at the conclusion of the third act at the evening performance, and there was some doubt as to whether the piece could be finished or not, but pluckily she went on and played out the engagement without interruption. Duse was in town and she too went to see Bernhardt play Gismonda. She led in the applause.

The Emergency Hospital benefit was given at Boston Theatre last Tuesday afternoon. The girls from the Gay Parisians company sold flowers, and all the companies playing in the city were represented. A feature not down on the programme was the presentation to Eugene Tompkins by the Benefit Committee of a beautiful set of yacht and gig flags and signals. The presentation was made in the lobby of the theatre by Walter Rapp, who, with W. H. Huntington, W. A. Wilson, Thomas Hickey and Charles Dustin, constituted the committee. It was a complete surprise to Mr. Tompkins, who managed, notwithstanding, to make a very appropriate and feeling response. The flags and signals were spread out before him and presented a truly effective appearance. He will fly them on his new yacht *Havana*, now being fitted out at the Bath Iron Works.

In the Legislature leave to withdraw was reported on a petition of the Watch and Ward Society for the transfer of the authority to grant licenses from the Board of Aldermen to the Board of Police.

I understand now why the Man with the Lorgnette is raising a beard. He is now a proud papa and he wears the hirsute appendage to add dignity to his appearance.

Lillian Russell will not play at the Tremont this Spring, as had been announced. The week has been taken for a series of benefits for the Royal Arcanum.

Oscar Eagle and Esther Lyon have been specially engaged by Fanny Davenport for parts in Cleopatra.

The Hasty Pudding Boys at Harvard are delighted with the way the rehearsals of Brangle-brink are being conducted by James Gilbert.

Juliet Corden was in Boston last week taking advantage of the week's rest of the Rob Roy company.

R. A. Barnet and William Seymour are in daily consultation about the features in The Merry Go Round, which Harry Askin is to give at the Tremont this Summer.

Caroline Lockhart, who used to be in the stock company at the Grand Opera House, is writing the special features of the Sunday *Post*. Last week she rode a Bon at a dime museum.

Elita Proctor Otis will play a version of Carmen at the Bowdoin Square before the present season ends.

Walter Collier made his debut in His Wife's Father at the Holl's Street last week. Slight nervousness marred his early work, but he won many congratulations.

The Horse Show will be a strong rival to the theatres this week.

Fanny Davenport's season ends with her engagement at the Boston. JAY BENTON.

## PITTSBURG.

### Heege and Litt at Loggerheads--Gentleman Joe Unfortunate--Other Theatrical News.

[*Special to The Mirror.*]

PITTSBURG, April 6.

Gus Heege was to have been the attraction in A Genuine Gentleman at the new Grand Opera House to-night. His part was taken by his understudy. There is said to be a split between Heege and Manager Litt, and it is reported that Heege will not again play under Litt's management.

The past week weighed like an incubus on managerial dreams, as business was bad after the opening night. Patrons were penitential and the career of one company ended ingloriously in the green room of a city alderman. The property of the Aronsons, owners of Gentleman Joe, was levied on at the instance of Ben Tuthill, who claims $200 salary due as manager. The scenery was also attached by Arthur Voeghtlin, the scenic artist. The company is en route East. The Lenten season was the rock against which Gentleman Joe's cab was finally wrecked.

The appearance to-night of Henry Irving and Ellen Terry at the Alvin Theatre, after twelve years' absence, is an event of surpassing importance. The house was packed to the doors with one of the finest audiences ever gathered together within the four walls of a theatre, and the reception accorded the superb company was as enthusiastic as it was deserved. The Merchant of Venice was the bill, and for the rest of the engagement King Arthur, Nance Oldfield and The Bells as a double bill, and Louis XI. are underlined. The house for the week is sold.

At the Bijou Lewis Morrison opened in Faust to a crowded house. Florence Roberts as Marguerite made a favorable impression, and the support was excellent. The advance sale is large. A Baggage Check next week.

The German Dramatic Association of Cincinnati began an engagement to-night at the Duquesne Theatre producing Zwei Waffen. The company will appear in repertoire during the week. A House of Cards follows.

At the East End Theatre a local minstrel entertainment holds the boards.

The Bijou season will close the last week in May.

General Manager H. M. Bennett of the Bijou circuit is in the city, having just returned from California.

The East End Theatre will present Horace Vinton's Dramatic and Vaudeville company on April 13.

The concensus of opinion among managers here apropos of the recent act passed by the Ohio Legislature abolishing the obstructive theatre hat is that the provision is a very desirable one. It is hoped that the Pennsylvania Assembly will soon fall into line.

Olga Nethersole will come to the Alvin on April 20, and may possibly produce her new comedy, La Princesse de Bagdad, for the first time during her engagement here.

The East End Theatre was sold during the past week for $80,000. The house will be transferred to the East End Opera House Company in settlement of the mechanics' liens filed and judgments against E. D. Wilt and Company.

The sensational suit of Louise Von Lindau, the German actress, against Judge Galbraith, of Erie, Pa., was dismissed in the United States Circuit Court during the week, the plaintiff having failed to give security for costs.

An original satiric opera in three acts, by Simeon Bissell, of this city, entitled Luciella, will be given at the Duquesne Theatre on April 20. E. J. DONNELLY.

## PHILADELPHIA.

### Bostonians' New Opera Fails--Opera Prospects --A Big Arena for Quakertown.--Gossip.

[*Special to The Mirror.*]

PHILADELPHIA, April 6.

Easter week brings joy to our theatrical managers, and an entire change of delightful attractions. This evening all our places of amusement are well patronized, and this will prove a gala week to the combinations enjoying the hospitality of the Quaker City.

No Gentleman of France, by the Mask and Wig Club of the University of Pennsylvania, is the attraction at the Broad Street Theatre. It is a clever burlesque, well presented with lavish costumes and beautiful scenery, introducing seventy five students in a series of funny situations. The principal features are the Pool Dance, Coachman's Chorus, and the Boardwalk at Atlantic City. This is the society event of the season, "to see and be seen." The house is crowded as usual at these annual productions. Duse follows April 13, opening in Camille; Joseph Jefferson 20; Camille D'Arville 27.

A War Time Wedding, produced last week by the Bostonians, failed to attract attention, proving a very tiresome affair, not worthy to hold a place in the repertoire of this talented organization.

The return engagement of Augustin Daly's company with Ada Rehan in Countess Gucki for three nights, closing the week with repertoire at the Chestnut Street Opera House will prove a good engagement. To-night's house is large. Henry Irving comes April 13; Mr. and Mrs. Taber 20.

The Liar, Clyde Fitch's adaptation of Bisson's comedy, was produced by Charles Frohman's company for the first time afternoon of April 3 at the Walnut Street Theatre. The cast included R. A. Roberts, W. C. Masson, Agnes Proctor, Mabel Belit, and Joseph Brennan. The plot is woven around a combined Tartuffe and Tartarin, whose powers of prevarication are phenomenal. He turns his clothes and presents himself at the house of his fiancee, where he unfolds a story of rescuing several people from a fire. He soaks his apparel in the bath tub and tells of many heroic deeds never performed, for the purpose of winning Elaine Rousseau.

R. A. Roberts staged the play on very short notice and made a hit in the part of Gustave Bravot, the liar. W. C. Masson as Canard, a tramp, won several recalls. The production was hurriedly made, it is said, to protect the play, rumor avering that some of the business would be introduced in another comedy.

At last we have Too Much Johnson, with William Gillette and the original company. The Chestnut Street Theatre is crowded to-night, and is likely to remain so during the two weeks' stay. Little Christopher follows 20.

Opera for next season is just now creating a stir, there being two forces in the field with circulars asking for a guarantee fund. One side favors Walter Damrosch, the other Gustav Hinrich. If enough money can be raised, it is likely that there will be a compromise, resulting in a joint season, but it will be several months before anything definite is arranged.

A Social Highwayman this week plays a return engagement at the Walnut Street Theatre, duplicating its original success. E. M. and Joseph Holland have certainly earned the distinction of presenting an original play possessing merit and rendered by a first-class organization. The Strange Adventures of Miss Brown follows 13.

Creston Clarke's engagement at the Grand Opera House is in its eighth week. David Garrick is the bill for the entire week. Several new productions are in rehearsal and the season will be extended until Summer.

A monster matinee benefit in aid of the Cuban fund will be given at the Walnut Street Theatre, April 9, Cissy Fitzgerald, Dumont's Minstrels, Carroll and Pruette, of the Rob Roy Opera company, and stars from the variety theatres being the volunteers.

Paderewski will give his farewell piano recital at the Academy of Music afternoon of April 15.

The Foundling with Cissy Fitzgerald is at the Park Theatre for week. It will be followed April 13 by The Fatal Card, one week, after which Tyler and Askin will produce their original burlesque, Miss Philadelphia, hoping to remain here all Summer. The company will include Marie Jansen, John E. Henshaw, Will M. Armstrong, Florence Lillian, Inez Mecusker, Lillian Wickes, May Ten Broeck, Maud Courtney, Jack Slavin, and Budd Ross. The scenery and costumes are elaborate, and the enterprising management are working hard to have a complete representation on opening night, April 20.

A grand production of Arrah-Na-Pogue is at the Girard Avenue Theatre, introducing George Holland, aided by Lotta Linthicum, Mamie Gilroy, Walter Dolman, and stock company. It is handsomely staged, and received to-night by a crowded house. Daly's comedy, Lemons, for week of April 13.

The many friends of Sam Meyers, the popular acting manager of The Sporting Duchess, will be glad to hear that he is on his way to complete restoration of his health, after being critically ill with pneumonia. He is still at the Jefferson Hospital in this city, L. Levi temporarily filling his place.

The Metropolitan Opera Troupe, under the management of Marcus Mayer and Gus Leeburger, are holding time at the Academy of Music for a lengthy operatic season, beginning Nov. 16.

Forepaugh's Theatre, celebrated for handsome productions, this week surpasses all previous efforts in the grandeur presented in Carmen, finely rendered by Martha Ford in title role with George Learock and Don Jose. Business very large. Ticket-of-Leave-Man for coming week.

Plans are completed for a big arena, corner Twenty-third and Chestnut Streets, on the style of the Madison Square Garden, New York. The enterprise is backed by many prominent citizens—William M. Singerly, George W. C. Drexel and others. When completed the arena will be used for conventions, exhibitions, balls, theatricals and circus purposes.

Neil Burgess in The County Fair at the National Theatre attracted packed houses at his Easter Monday matinee and this evening's performance. He has always been a great favorite in this city. A Bowery Girl follows, April 13.

Hilda Clark will be in the Wizard of the Nile company next season.

The People's Theatre have a great card with Donnelly and Girard in The Rainmakers. Imre Fox, Ross and Fenton, Rogers Brothers and Nellie Lynch introduce new specialties. Combining Muldoon's Mishaps April 13; J. K. Emmet 20.

Buffalo Bill's Wild West Show opens the season here April 18 for seven days on the only lot in the city available for tenting, Eleventh and York Streets.

Fred Warren in a scenic presentation of Ten Thousand Miles Away is at the Standard Theatre to good business. George Stetson's two companies combined are booked to follow April 13 in Uncle Tom's Cabin.

Victor Herbert, conductor of Gilmore's band, has been engaged to give a Summer season of twelve weeks at Washington Park, and will probably have as a rival Hammerstein's opera-ballet, Marguerite, at Lincoln Park, both places catering for the masses.

Colonel Bennett, owner of the Chestnut Street Opera House, has purchased the adjoining property, McGonigle's saloon, for $70,000. He is now the possessor of 160 feet in the most prominent street in the city, and has in contemplation a modernizing of the Opera House.

Dumont's Minstrels have three new burlesques, City Characters, New Woman's Husband and Hypnotism, at Eleventh Street Opera House.

Excelsior, Jr., in its entirety has been booked for the Chestnut Street Theatre for a run early in May.

The trial of Actor James B. Gentry for the murder of Madge York has again been postponed. His lawyers asked for a continuance on the ground that the witnesses are scattered all over the country. No other time has yet been fixed for the trial.

William Fuller, bass singer, his ostensible wife, Virginia Fuller, soubrette, and Le Grande de Capers, alias Howard P. Rosendale, tenor singer, all claiming to live in New York and belong to the White Crook company, are under arrest here for attempted blackmail. The woman scraped the acquaintance of Edward Kelly, a farmer, at the Broad Street Station, and arranged a meeting, at which the supposed injured husband and the tenor, in the role of a detective, appeared and in dramatic style demanded money under threats of exposure. Kelly referred them to his lawyer, who gave his case in the hands of the police. When the trio were arraigned each took the blame, exonerating the others, and exclaiming "hold me and let the others go." The magistrate held each in $1,000 bail for trial. S. FERNBERGER.

## AN OUT-OF-TOWN OPENING.

[*Special to The Mirror.*]

SYRACUSE, N. Y., April 6. The Man in the Iron Mask opened here to a big house, and the performance was excellent. E. A. BRIDGEMAN.

## PLAYS NOVELIZED.

Henry Guy Carleton, who returned from a sojourn in the Bermudas and Florida the other day, was surprised, through the medium of a friend, to find that his play A Gilded Fool, written for N. C. Goodwin, was being sold in this city in the form of a novel. It is published by Street and Smith, who announce it in what they term "the drama series," and who so phrase its title page that it would appear to the average reader that Mr. Carleton himself had put the play into story form.

Mr. Carleton visited the MIRROR office, where he voiced his surprise and indignation at what he conceives to be a theft of his property.

THE MIRROR, put upon inquiry, examined the novel form of A Gilded Fool, and began an investigation. On an advertising page in A Gilded Fool, as published by Street and Smith, appeared a list of other plays published in like form by the same firm. These include Gismonda, Theodora, La Tosca, and Cleopatra, by Sardou; The Old Homestead, by George Ryer and Denman Thompson; The County Fair, by Charles Barnard and Neil Burgess; Ingomar, by Nathan D. Urner; The Cotton King, by Sutton Vane, The Fatal Card, by Haddon Chambers and B. C. Stephenson; In Sight of St. Paul's, by Sutton Vane, and others.

A MIRROR reporter was sent to the publishing house of Street and Smith to discover the authority of that firm for thus using plays. Arthur D. Hall, manager of the novel department of the firm, said to the MIRROR representative:

We have had proper authority for the use of every play novelized by us, and the owners of the pieces, in most cases, have been glad to hand us the manuscript for purposes of rewriting. Permission to use A Gilded Fool was given us by George Appleton, manager for Nat C. Goodwin, who, I understand, controls the play. Its author, Henry Guy Carleton, must argue the matter with Mr. Appleton and Mr. Goodwin, not with us. These gentlemen have also offered to let us have another Carleton play. Ambition, whenever we wish to novelize it. We have published Gismonda by permission of Fanny Davenport, The Old Homestead by permission of Denman Thompson, The County Fair by permission of Neil Burgess, The Fatal Card by permission of Alf Hayman, The Cotton King and In Sight of St. Paul's by permission of William Calder, and so on. We have now in hand copies of numerous pieces and have been offered For Fair Virginia by Russ Whyal, Mrs. Ponderbury's Past by Stuart Robson, The Span of Life by William Calder, and several others.

Inquiry was made of Fanny Davenport, who is in Boston, and who owns the American rights of the Sardou plays published by Street and Smith. This response came to THE MIRROR from Archie McKenzie, her manager:

Miss Davenport has not given Street and Smith or anybody the right to novelize her plays, but it is a good "ad," and she makes no objection.

Denman Thompson and others concerned in several of the plays published were seen. They stated that they had given Street and Smith permission. Henry Guy Carleton, who was seen a second time last evening, said:

Mr. Goodwin has only the right to represent a Gilded Fool—not to publish it. A clause in my contract with him, moreover, stipulates that not a line of the text is to be altered without my permission. To-day I placed the case in the hands of my attorney, Bernard Kalisch, of Temple Court, with instructions to proceed against Street and Smith with vigor and dispatch. My case lies against them. If they obtained an unauthorized permission from Mr. Goodwin they will have to look to him for redress. My lawyer informs me that my case is flawless.

The outcome of Mr. Carleton's proceeding will be watched for with great interest.

## CONFEDERATE VETERANS' BENEFIT.

The benefit for the Confederate Veterans' camp of New York will be held at the Fifth Avenue Theatre on Thursday afternoon. Owing to the length of the bill, the curtain will rise at 1.30 sharp. Ben Teal will direct the stage, and the list of volunteers includes May Irwin, John Drew, Maud Adams, Joseph Jefferson, the House of Cards company, and the Rob Roy company.

## A MEXICAN THEATRICAL CIRCUIT.

Owing to the steadily growing American and English speaking population of Mexico, a tour through the cities of the sister republic can now, if properly conducted, be made profitable. While a performance is not given nightly in most Mexican theatres, the admission is so much higher than in this country that there is little probability of a good company losing money. David B. Russell and company, proprietors and managers of the Gran Teato Degollado, of Guadalajara, have arranged a circuit, and companies booked from New York to New Orleans may go to Mexico playing at Montery, San Luis Patosi and Guadalajara. Companies using this circuit will enjoy the advantages of the concessions recently obtained by the firm from the three principal Mexican railroads.

## GOSSIP.

James Hyde, of Hyde's Comedians, was assaulted by a negro in Louisville, Ky., on April 5 and robbed of $2,150.

The Shore Acres company will not close its season till May 24.

The Span of Life, which is at the Columbia Theatre in Harlem this week, will not close its season until the end of April. The play has probably been acted in more different languages than any other modern melodrama. In Paris last week it reached its 150th performance, and it is still being played in Brussells where it has already run three months.

James E. Fennessy will be at the Stuyvesant House, New York, Wednesday, Thursday and Friday of this week in the interests of the theatres controlled by the Heuck's Opera House company, which includes the New Star of Cincinnati and the People's and the Empire of Indianapolis.

Eva Vincent, who was recently with Barry's Rising Generation company, is now on her way to England.

Alexander, Ritchie and Graham of St. Louis, Mo., will in future conduct Schnaider's Garden of that city as a high-class theatre and Summer Garden.

E. W. Ashby has opened the new theatre at Valdasta, Ga.

An organization to be known as the Cummings Stock company will soon begin a tour playing one-night stands at popular prices with repertoire of several standard comedies and dramas. The company is composed of some well-known professionals who have appeared in New York productions this season and is far above the average repertoire co. The tour will extend far into the Summer.

This afternoon a professional matinee of Mem New York will be given at the Herald Square Theatre by the Germania Theatre company. The admission is by private invitation of Manager Herman.

Mr. and Mrs. Frank Real closed their second season with the Slaves of Gold company at Sanford's Theatre, this city, on April 4. Mr. Real has been engaged for the Spring tour of Richard Golden.

Louise Rial and Mabel Eaton have been specially engaged for the production of The City of Pleasure at the Bowdoin Square Theatre, Boston.

Sybil Johnstone will play the lead in A. C. Gunter's new dramatization, A Florida Enchantment. Others in the cast will be Dan Collyer, Tom Jackson, Al Roberts, May Haynes, Effie Germon, and Ethelyn Palmer.

Sadie Handy, late of An American Girl, and Mamie Fulton, joined A Midnight Bell at Providence last week.

Manager William Harris, of the Garrick, has recovered all but one article of the $5,000 worth of diamond jewelry stolen from his house on March 29. It has cost him $1,120 to make a pawnbroker give it up.

Ben Stern, Fanny Davenport's business representative, came over from Boston yesterday to attend to some personal business for his star. Mr. Stern returned to the Hub last night.

Linda da Costa has received offers for Summer engagements and for next season as the result of her work in the leading role of The Lady Slavey which she has appeared in at the Casino during Virginia Earl's illness.

Governor Morton has appointed Edmund Gerson, the theatrical agent, a notary public.

Warren G. Richards, the impersonator, was one of the entertainers at the Lotos Club dinner to Joseph Jefferson on Saturday evening.

A Black Sheep will soon reach its 100th performance at Hoyt's. It has been as pronounced a success in this city as any of the pieces presented here by Messrs. Hoyt and McKee.

Owing to unavoidable changes since the beginning of the tour of the Margaret Mather company there has been considerable confusion as to who is the leading lady of the company. A direct communication from Miss Mather, in which she states that May Sargent is her leading lady, settles the matter. Miss Mather furthermore expresses great satisfaction at the manner in which Miss Sargent portrays her various roles, and predicts a brilliant future for the young lady.

Edmund Lawrence, of Mr. and Mrs. Taber's company, has been engaged by Daniel Frohman for the Lyceum Theatre company next season.

S. Goodfriend is writing a column of interesting gossip for the *World* called "In the Tenderloin." It is an agreeable melange of personal, hotel, and theatrical news.

Mayon Mitchell will originate the leading role in H. Grattan Donnelly's A Tammany Tiger, which will open in Brooklyn on April 20. Laura Burt has also been engaged to originate a part in this piece.

Clara Deckner, a Brooklyn girl, made a successful debut in opera at Teplitz, Bohemia, recently. She is twenty two years old, and has been studying for the past five years in Europe. She will be known on the stage as Clara Jackson.

Mr. Bowles has taken charge of the management of Chimmie Fadden for Frank M. Kee.

Marion P. Clifton is said to have made a hit as Mary Ann Elizabeth Murtin Miss Harum Scarum.

Frank W. Martineau will sail for Europe on the *St. Paul* to-morrow on business for Canary and Lederer.

Edmund Gerson is the sole agent of Mlle. Nina Comte (Countess Keilmansegg), the famous premiere danseuse now appearing at the Olympia. Mr. Gerson, who has had twenty-five years' experience in the ballet all over the world, says her dancing is perfection.

Len B. Sloss, business-manager of The Wicklow Postman, writes that Eugene O'Rourke and John L. Sullivan have proved great drawing cards on their coast trip, and that the tour will close the latter part of May, when Mr. Sloss will rejoin Parson Davies.

The St. John's Dramatic Club gave a capital performance of Captain Jack the Irish Outlaw at the St. John's Hall, Worcester, Mass., on March 16. The principal parts were acceptably filled by Annie Carberry and C. Eugene McGillicuddy.

## OBITUARY.

News reached here last week by private letter of the death at Monte Carlo of Sant Matthews, the English character actor. He visited this country once in the support of E. S. Willard and impressed himself upon all theatregoers who saw his performance of Dethic, the charlatan, in the play of Judah. He died of consumption.

Samuel Murdock died at the Massachusetts General Hospital, Boston, a few days ago, aged fifty-eight years. The playgoers of a generation ago remember him from his appearances in Aurora Floyd at the Museum, but those of more recent years recall him as the Punch and Judy man who ran the show for so many years on Boston Common. His wife is the maker of the Punch and Judy figures that bear the Murdock trade mark, and are in general use throughout the country.

## Married.

DIXON—PETTENGILL.—At New York city, on April 2, Dr. Edwin Hartley Dixon and Ella Belle Pettengill.

HATCH—BEANE.—On March 30, at the Imperial Hotel, Rochester, by Rev. W. C. Webb, D. D., Elain A. Hatch and Kay Semon Beane.

TWO MANAGERS OF THEATRICAL AND OPERA Companies Don't be deceived. "Reunick's New Opera House," W. E. Cundiff, Manager, is the only regular theatre and opera house in Clinton, Ill. Built in 1894, raised floor, opera chairs, parquet, parquet circle private boxes, balcony, heated by steam, lighted by electricity, and all up-to-date improvements. Now booking for 1896-97. All letters must be addressed W. E. CUNDIFF, Manager.

DOLLAR SKIRT CO.,
1274 Broadway, near 32d.
Makers of a Dollar Scout Skirt for $1. Call and examine work.

THE NEW YORK
# DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

*The Organ of the American Theatrical Profession*

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter page, $20; Half-page, $35; Outside, $50.

Professional cards, $5 per line for three months.

One-line ("display") professional cards, $15 for three months; $25 for six months; $40 for one year.

Managers' Directory cards, $5 per line for three months.

Reading notices (marked "*" or "†") 50 cents per line.

Charges for inserting portraits furnished on application.

Each page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.

The Mirror office is open and receives advertisements every Monday until 8 P. M.

SUBSCRIPTION.

One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.

Foreign subscription, $5.50 per annum, postage prepaid.

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Remittances should be made by cheque, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscript.

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NEW YORK, - - - APRIL 11, 1896

The Largest Dramatic Circulation in America

### CURRENT AMUSEMENTS.

AMERICAN.—The Law of the Land.
BROADWAY.—Excelsior, Jr., 8:15 P. M.
BIJOU.—The Widow Jones.
EMPIRE.—Bohemia, 8:15 P. M.
GARRICK.—The Squire of Dames, 8:15 P. M.
GRAND.—The Fatal Card, 8 P. M.
GARDEN.—His Absent Boy, 8:15 P. M.
HOYT'S.—A Black Sheep, 8:30 P. M.
HERALD SQUARE.—Heart of Maryland, 8:15 P. M.
HAMMERSTEIN'S OLYMPIA.—Mad-uerite.
KEITH'S UNION SQUARE.—Vaudeville.
KOSTER AND BIAL'S.—Vaudeville, 8:15 P. M.
LYCEUM.—The Prisoner of Zenda, 8:15 P. M.
PALMER'S.—Madame Sans Gene, 8:15 P. M.
SANFORD'S.—A Happy Little Home.
STAR.—The Last Stroke.
STANDARD.—Chimmie Fadden.
TONY PASTOR'S.—Vaudeville.

BROOKLYN.

AMPHION.—The Sporting Duchess.
COLUMBIA.—Joseph Jefferson.
MONTAUK.—Camille D'Arville.
PARK.—Edward Harrigan.

HOBOKEN.

LYRIC THEATRE.—Michael Strogoff.

### TO ADVERTISERS.

*Patrons of* THE MIRROR *are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.*

## *LOW IN THE SCALE.*

**A subject that is attracting considerable attention among the leading newspapers of the country is the marked degeneracy of dramatic criticism in the city of New York. The eccentricities of our press in this respect create both astonishment and protest. The Louisville *Courier-Journal*, for instance, had this to say of the matter a few days ago:**

**It is a far cry back to the days when the verdict of New York settled the fate of plays and players for the remainder of the country, and each season makes the assumption that New York is to America, in matters theatrical, as London to England and Paris to France, seem more and more absurd. They protest too much their metropolitanism, these New York critics, and they prove it not at all. So many critics, so many varying verdicts, has been the rule all this season save when one of the freak-loving band has produced a play. Then united for once, the others slashed and spared not. The result has been a strengthening of the belief that has been growing for several years—that neither success nor failure in New York means that the production is good or bad from the standpoint of the sane in dramatic art. When thoughtful, fair and scholarly men who write for the best papers in Chicago, Boston, and Philadelphia praise or damn a play, their words carry weight in "the provinces." How can the flippant faddism of New York be respected?**

Referring to the present year's record, the *Courier-Journal* points to the complete reversal by our critics of their verdict on Signora Duse three years ago; to their recognition, after a lapse of ten years, of Mrs. Tabor's talents, and to various other examples of density, or worse, that are generally known to theatrical people. Our contemporary goes on to say that true art, according to the New York standard, is not represented by Signora Duse and Mrs. Tabor to the same extent as by performers like Guilbert and Chevalier. "A visit to New York is all that would be necessary to bring forth elaborate essays on the technique of Little Tottie Coughdrop or the mastery of emotion expressed by the waving lingerie of Nini Patten-l'Air," concludes the *Courier-Journal*.

The superficial evidences which surprise and disgust the *Courier Journal* and other influential newspapers that observe New York dramatic criticism from a distance would be more readily understood and accounted for had they a closer acquaintance with the *personnel* of the group of men who write of the stage for the metropolitan dailies. While these men are not all "mutton-heads or crooks," as the Pittsburg *Dispatch* recently remarked with unqualified directness, it is quite true that the majority of them neither exercise a beneficial influence upon the local stage nor adequately represent the tastes and views of intelligent theatregoers in this city. The first charge needs no substantiation, as its truth is obvious to all persons interested in and conversant with dramatic affairs; the second is established by the fact that dramatic criticism is held in contempt by the serious-minded public, which has ceased to rely upon guidance from that source in selecting its amusements.

There are several newspapers here that treat the stage seriously and intelligently. Earnest and honest critics are employed by the *Sun*, *Times*, *Tribune*, *World*, *Press*, *Evening Post*, and one or two others. But earnestness and honesty are not the sole requisites of dramatic criticism. There is demanded also breadth of mind, trained judgment, freedom from prejudice and sympathy with the higher aims of the American stage. Foreigners, as a rule, are disqualified from expressing opinions of any great value concerning native dramatic effort; their point of view is strange to the American mind and their bias is in favor of art manifestations that are wholly exotic. Unfortunately, aliens of this class are engaged in reviewing the drama for several of our most widely circulated newspapers. The result is that our plays and actors are judged by them from the irrelevant standards of London, Paris and Berlin.

A worse evil than un-Americanism, however, is found in the preposterous plan adopted by several newspapers of paying their "critics" commissions on theatre advertisements in lieu of salaries. Of course, no man of character and culture would consent to place himself in the anomalous position of judicially reviewing dramatic productions and at the same time soliciting advertisements from their managers. This nefarious arrangement has led to gross scandals, the most conspicuous of which is the frequent recurrence of incidents that smack unmistakably of blackmail. Naturally, the readers of such papers are never treated to honest criticisms, the taint of the counting room and the box-office pervading their theatrical columns. There are also two or three men that write about the stage for daily newspapers of greater or less importance who are directly in the pay of certain managers, drawing salaries as "press agents."

It is not strange, in these circumstances, that the press and the public in other large cities are beginning to look upon a New York newspaper verdict with the same distrust that it is viewed by New Yorkers themselves. It is not strange, either, that managers are finding that a New York success, genuine or counterfeit, carries little weight, on that account, elsewhere. Stars like Madame Modjeska, Sol Smith Russell, and Nat C. Goodwin look for appreciation and profit to other places than the metropolis. Managers, at the mercy of alien and commission-on-advertisements critics, hesitate to undertake the risks of New York first productions, fully realizing that the only form of entertainment which finds encouragement from the press is vaudeville, imported and domestic. One of the chief theatre managers and producers in this city said to THE MIRROR a few days ago; "After this season I shall venture no more productions in this city. My theatres shall be given over to stars and combinations exclusively, and I shall make all my productions in Chicago, Boston, or Philadelphia. The attitude of the little group of men who manipulate the dramatic columns of the newspapers here has driven me to adopt this policy. I know that in the other cities I can rely upon square and intelligent treatment."

"It is impossible," says the New York *Home Journal*, "to comprehend the ethical standards by which the dramatic critics [of New York] measure the plays brought to their attention. Such light as our observation has given us inclines us to the belief that plays which deal with delicate subjects in a trivial and really salacious fashion command the approval of the critics, while plays dealing with the same subjects in a sober, serious fashion, without thought of innuendo or indelicate insinuation, are seized upon as deserving of the severest critical condemnation. The *Home Journal*, which has a reputation for cleanliness to sustain, far from accepting and applying such an ethical test, exactly reverses it."

Here we have another matter which illustrates the perversity of metropolitan critics. The nasty songs of Yvette Guilbert were hailed with delight and satisfaction, while numbers of serious plays—works of art, with underlying principles of sociologic importance and value—have been mercilessly slated.

These facts as to criticism in New York are so notorious that they are known the country over. A bald statement of them is all that is necessary at the moment. Alone, and without comment, they offer matter for wonder and reflection.

## PERSONALS.

Moore.—For a number of years Mary Moore has been Charles Wyndham's leading woman. In all productions by the manager of the Criterion she has distinguished herself as a well-trained actress, possessing little originality and power, but making up for her lack of natural histrionic gifts by exquisite charm of manner and strong femininity. She is perhaps the only woman on the American stage whose dresses to the American mind seem pretty and tasteful. Her greatest success was made as Susan in The Case of Rebellious Susan.

Robinson.—Margaret Robinson has replaced Anne O'Neil in W. H. Crane's company. She was called upon at short notice to play Nelly Billings in His Wife's Father and gave an admirable performance of the part.

Maffit.—James Maffit, Sr., the veteran pantomimist, returned to the stage last week in Boston, appearing as Wahnotee in The Octoroon.

Jessop.—George H. Jessop is said to be the author of "Mister O'Ryan," an Irish story, which is exciting a storm of indignant remonstrance from the press of Ireland. "Mister O'Ryan" is exactly like the stories Mr. Jessop used to write before he found it profitable to turn out plays of a quite different character for Chauncey Olcott.

Jefferson.—Joseph Jefferson repeated his lecture on "The Drama" last week before the students of Princeton College. A reception was afterwards tendered the actor in Clio Hall by Professors Perry and Wilson.

Frohman.—Daniel Frohman will sail for London with Mr. and Mrs. Bronson Howard on April 29.

Sothern.—E. H. Sothern's season will end on May 30. Mr. Sothern will then sail for England. He will reopen at the Lyceum about Sept. 1.

Garlick.—May Garlick, who has been seriously ill for the last seven months—the result of an accident on the Broadway cable road—has so far recovered as to permit of her being removed to Atlantic City. Long confinement necessitates this change of air. Miss Garlick is having an opera specially written for her by two well-known writers, which is to be ready by September. Early in the Summer she intends making a European trip and will return in time for rehearsals.

Peachey.—John Peachey has finished his English engagements, and is now in London with his eyes turned towards America for a good offer. Mr. Peachey made a good record for himself in this country as a baritone singer and an actor when he was a member of the 1492 company.

Klein.—Among the arrivals by the *Lucania* was Herman Klein, the distinguished music critic of the London *Sunday Times*, the Manchester *Guardian*, and other prominent English papers. He is paying a visit to his brother, Charles Klein, the dramatist, and he will be present at the first performance by De Wolf Hopper and his company of Klein and Sousa's new opera, El Capitan.

Seeskind.—W. B. Seeskind, the efficient manager of the American Theatrical Exchange, has been seriously ill at the Gerard for the past five weeks. Mr. Seeskind, happily, is on the road to recovery now, however, and he has been able to go out several times during the past week. His return to his duties will be a source for congratulation to his many friends. During Mr. Seeskind's illness Owen Ferrie has had charge of the business of the Exchange.

Hope.—Anthony Hope, the novelist and dramatist, is engaged to be married to Evelyn Millard, who is at present appearing as the Countess Flavia in Mr. Hope's play, The Prisoner of Zenda, at the St. James Theatre, London.

Modjeska.—Frank Perley last week received a telegram from Count Bozenta, stating that Madame Modjeska had reached Los Angeles and was enjoying good health.

Maierini.—Signora Maierini, who was very successful in this country as the Countess Zicka in Diplomacy when Frederick Warde, Maurice Barrymore, and John Drew toured together in the play, has been heard of once again. She is in Sydney, New South Wales, with the Brough-Boucicault Stock company.

Hare.—John Hare's tour in the country next season will be directed by Charles Frohman, and the English actor will play a long engagement at the Garrick Theatre in this city in the Robertsonian dramas.

Wotherspoon.—George Wotherspoon has been placed by A. M. Palmer in charge of Madame during the run of the play at Daly's Theatre.

Boucicault.—The firm of Brough and Boucicault, Australian managers, which has existed for nearly eight years, will be dissolved by mutual consent on June 19. Dot Boucicault, eldest son of the late Dion Boucicault, will return to England.

Calder.—William Calder has purchased some valuable fruit farms in California, and next year intends to divide his time between his theatrical enterprises and the exporting of fruit.

Palmer.—Clara Palmer was called upon to play the title role in Excelsior, Jr., last Friday night, and was warmly praised by the management for her clever work. Fay Templeton was unable to appear because of a badly sprained ankle.

Creighton.—Bertha Creighton has been engaged by the Miner-Brooks syndicate.

## LETTERS TO THE EDITOR.

### AGAINST FOREIGN ARTISTS.

BROOKLYN, N. Y., March 28, 1896.

*To the Editor of The Dramatic Mirror:*

SIR.—On looking over your columns, I notice that foreign talent is monopolizing our theatres to a greater extent than ever before.

In the month of October of last year no less than four companies from London occupied our Broadway theatres.

How long is this craze for everything foreign in the theatrical line going to last? Is it not about time for American actors to adopt some means for their own protection against their foreign rivals?

Some years ago certain members of the profession sent Louis Aldrich as a committee to Washington to advocate the passage of a law to prohibit the importation under contract of foreign actors.

The fact that Mr. Aldrich's mission proved a failure should not discourage any further action in this matter. The craze for foreign plays with foreign players is increasing, and hence there is more need now than ever before to agitate for some kind of protective legislation.

The Immigration Restriction League of Brooklyn is advocating the passage of an amendment to the contract labor law that will prevent musicians, actors, singers and all others engaged in theatrical performances coming here under contract.

Quite a number of members of the various musical unions have expressed their approval of this amendment and promised the support of their organizations in getting Congress to enact it into a law. But we want the actors and other interested parties to give us their assistance in arousing public sentiment on the subject.

For this purpose it is proposed to form an organization in New York city in the near future, and if any of your readers desire to co-operate in the movement they can address Arthur Fuller, 14 Vesey Street, New York. Respectfully, W. H. ALLEN.

### NOT MR. CONDON'S FAULT.

POWERS' OPERA HOUSE,
GRAND RAPIDS, Mich., March 30, 1896.

*To the Editor of The Dramatic Mirror:*

SIR.—The article under the heading "A Misunderstanding" published in your paper last week was somewhat incorrect. The Rhea and Fencing Master companies did not arrive on the same date, but the agents of both companies did and the matter was amicably adjusted.

The facts of the case are these. I had The Fencing Master originally booked Saturday, March 21. Along in December I received a letter from E. D. Starr, of Detroit, saying he had been authorized by Samuel Freedman, the business manager of the company, to rearrange his time through Michigan, and asked me to change the date from Saturday the 21st to Tuesday the 24th, which I did, supposing it to be all right. I then had some correspondence with Rich and Maeder, managers for Rhea, which resulted in my booking her Friday and Saturday, March 20 and 21, the latter being the date originally held by The Fencing Master.

A few weeks ago Mr. Freedman wrote me asking if I had changed the date to which I replied that I had at Mr. Starr's request. Mr. Freedman again wrote me that Mr. Starr had no authority whatever to make the change. Shortly after that I learned Mr. Freedman had severed his connection with the company and had referred the matter to Mr. Biers, the manager, who in several telegrams threatened to hold me to the original date, he also claiming that Starr had no authority to make the change.

I wrote Mr. Starr of the brewing trouble and he answered that he had dropped the whole affair, which was all the satisfaction I could get out of him. However, the matter was finally settled to the satisfaction of everybody, but I wish to state that it was no fault of mine that caused this awkward blunder, as I had acted in good faith in everything and did everything possible to straighten the matter out. Trusting you will find room in your valued columns to set me right before the public, I remain, Respectfully yours,

J. T. CONDON, Manager.

### HENRY IRVING'S RARE COURTESY.

BUFFALO, N. Y., April 3, 1896.

*To the Editor of The Dramatic Mirror:*

SIR.—Is it not time that due justice was done to Henry Irving by the publication of his unstinted generosity to the American theatrical profession?

In the few years past that Mr. Irving has visited these shores he has been most courteous in his treatment of the rank and file of our profession. Hundreds of actors have written to Sir Henry Irving personally for the favor of seats to his performances, and in no instance do I know of the favor having been refused. When it is considered that by the terms of his contract with Messrs. Abbey, Schoeffel and Grau all tickets issued are paid for by the party so issuing, and that Mr. Irving has had to undertake the pecuniary responsibility for every ticket he has given away, the more appreciable does his goodness become.

I would especially mention one case that is so notable as to merit the commendation of every actor in this country. A young actor, not widely known to fame, wrote to Sir Henry during his New York engagement for two seats for a particular performance. Not receiving an immediate reply, the actor concluded that he was being subjected to the usual discourtesy commonly employed by many of our gentlemanly American managers, when, to his great surprise and equally agreeable pleasure, on the very morning of the day of the performance for which he had requested the seats he received a telegraphic (paid) message from Sir Henry Irving to the effect that "his letter had been overlooked and the actor would find the tickets he asked for at the box-office of the theatre." It is unnecessary to add that the tickets were there.

Is there an American actor or manager who can boast of one such single generous act done to "one of the least of these my brethren." If there is, let us have his name and let it be placed side by side with that of Sir Henry Irving, England's actor and the profession's gentleman. I am, very sincerely,

CHARLES B. FOOS,
Stage Manager Trilby Co. (Eastern).

## AMATEUR NOTES.

An elaborate series of tableaux, interspersed with songs by Caroline Washington Bond, a great grandniece of General Washington, and Beverly Robinson, were given at Sherry's in this city, April 6, in aid of the fund for preserving Mount Vernon, tickets selling at $5 each. Miss Edgar, Mrs. Leslie Cotton and Mrs. Frederick Gebhard were among the fair patrons.

The Lexington, Ky. Dramatic Club presented the Gentleman from Ireland in that city April 6.

The New York Amateur Comedy Club will present several plays at the Carnegie Lyceum April 9. The Strollers are expected to have a new piece ready before long, and several Columbia College classes are already rehearsing for Spring theatricals.

## THE USHER.

At the Lotos Club on Saturday night a well known New York clergyman was among the post prandial speakers. In seeking to compliment Joseph Jefferson, the guest of the evening, he dwelt upon the manner in which that esteemed actor, amid the "temptations" of a stage life, had nevertheless succeeded in keeping his name clean and unsullied.

Mr. Jefferson, very properly, arose afterward to say that he objected to being singled out for a characterization of exclusive respectability. He could not permit a speaker, even a clergyman, to pay him a tribute which implied a reproach to the profession among which he numbered scores of friends.

The trouble is that the men of the pulpit, the Reverend Dr. Van Dyke included, are wholly ignorant of the actor's status, and their patronizing praise, on occasions like the one in question, is quite as offensive as the wholesale denunciations of the theatre in which the majority of their brethren are wont to indulge.

The time has passed when actors need patting on the back by clergymen. They can stand on their own merits, secure in the knowledge that their lives are as wholesome and their labors for the happiness of mankind as useful as those of the men who stand as the religious mentors of mankind.

✣

Last week I spoke of several actresses who, ill and in the depths of destitution, were compelled to seek aid from the Actors' Fund, because they were unable to collect a penny of salary that was owed to them by a prominent manager of burlesque companies now in this city.

Another and a more pitiful case has since come to my attention. A woman, formerly a successful prima donna, is an inmate of the Charity Hospital on Blackwell's Island. A few years ago she was prosperous and applauded. The manager in question engaged her. She left him with a large sum of money due her for salary, which she could not collect. Soon after she lost her voice and fell ill.

She appealed to the manager for some part, at least, of what he owed her. He neither paid nor answered her letters. A law suit would not have helped matters, for the man had placed everything he possessed "under cover"—a trick that is common among dishonest managers.

The singer was deprived of the means of earning a living through her physical disability. In despair she took to drink. One night she was arrested on the streets, but she was discharged by the judge next morning. Soon after she was arrested again. This time she was committed to the Island. There she became ill and was placed in the hospital. She will be discharged in a few days, and kind hearted persons have arranged to clothe her decently and give her a fresh start when she comes to the city.

The burlesque manager has known of her privations and of every step in her downhill career. He has not troubled either to pay some part of what he owes her or to stretch out a helping hand to her.

A prison would be the place for such a man. There is need, indeed, for the Actors' Association, which, the coming Summer it is hoped, will raise an effective protest against managerial beats like this fellow.

✣

Manager T. H. French has ceased to bother himself to deny the persistent stories that he has sold his interest in the Broadway Theatre property.

"They are absolutely unfounded," said Mr. French yesterday. "My interest in the Broadway has not been sold, and, while I should be perfectly willing to sell it or anything else I possess if I could get my price, there is no likelihood of its being sold, so far as I am aware. The published rumors are false, but I don't consider them worth contradicting. THE MIRROR gave the facts concerning the matter several weeks ago, and there has been no new development since that time."

I suppose that in spite of the denials of Messrs. French and Zabrowski the journalistic know it-alls will continue to assert that those gentlemen are utterly ignorant of their own affairs and of the status of their property.

✣

Philadelphia has been unusually prosperous as a theatrical city this season—a fact to which I have called attention before.

The grand opera company played to $48,000 there in eight performances recently. The Sporting Duchess—thanks to the "benefit" scheme—is having very large receipts at the Walnut. The Mask and Wig Club's performances at the Broad caused a complete selling out in advance of all seats for the current week.

On the other hand, several of the established stars and attractions that the Quaker City used to patronize liberally have suffered this season. One of our best and most popular comedians has just played the worst engagement in his experience, while a famous light opera company has had the poorest business it has known in a long time.

Comparatively speaking, New York has not fared so well as Philadelphia this year. Some of the worst receipts in the history of metropolitan theatricals have made the record of several theatres on Broadway memorable. Less than one hundred dollars a night has been the average at more than one of these houses during the past few weeks. Of course, that means a tremendous loss to theatres and attractions alike, although the managers of the former have in several instances succeeded in entertaining "angels" who have given guarantees.

✣

It is a serious question whether the day has not gone by when New York failures can be converted into road successes by the booming process.

There was a time, not so very long ago, when an adroit manager, by dint of persistent advertising and claims of prosperity and a wholesale use of "paper," could pull the wool over the public's eyes occasionally and convert a defeat by sheer pluck into a victory, the fruits of which were ultimately garnered on the road.

But such tactics do not appear to be successful any more. A case in point is afforded by a theatre on Broadway which has had an unbroken line of failures since its season opened last Autumn. The management is trying to perform the old trick. "Crowded houses" prevail—in the advertisements; the billboards shriek with adjectives proclaiming tremendous patronage; the press agent spins yarns to the same effect with rare industry and unwavering perseverance. Meanwhile the house is packed with deadheads every night.

It is scarcely possible under present conditions to work this old device successfully. Press and public in other cities scent these metropolitan sawdust games from afar, and they have formed the habit not only of discriminating themselves but also of detecting bogus New York "triumphs."

✣

Charles Barnard, secretary of the American Dramatists' Club, who is compiling its second edition of the list of play-titles and owners of plays, shortly to be published, wishes to inform authors that the entries will be confined to plays that have either been produced or for which production contracts have been signed. The list does not comprehend other pieces, for the obvious reason that such a catalogue would be both unwieldly and useless.

Mr. Barnard says that but a few days remain in which to incorporate new titles in the list, as it will be closed and put in the printer's hands directly.

The list during the past year has served a good purpose in safeguarding managers and authors from the piracy of their property, and the new edition will be even more complete and more widely circulated.

✣

Duse's dislike of Chicago was said to be based on the lack of artistic appreciation she found there during the visit she made on her first American tour. When the actress returned to New York a short time ago it was announced that she had insisted on placing a clause in her contract with Messrs. Brooks and Miner prohibiting a Chicago engagement.

But exercising the privilege of woman Duse changed her mind not long ago and arrangements were made for her appearance at McVicker's in April. A subscription sale was opened last week. The results were decidedly discouraging. Now, according to a morning paper, the date has been called off and Duse will not play in Chicago.

Does this mean that Duse's objections to Chicago were based on pecuniary grounds merely, and that it was not a fear that her art would be passed by coldly that was at the bottom of her disinclination to visit the Windy City again?

Chicago is a big city. Its playgoers are discriminating. Its critics are in the habit of forming independent judgments. Were Duse to fill her date there the critics would undoubtedly recognize her rare powers as an actress. Has she forgotten that New York was extremely tardy at first in rewarding her with patronage, applause and commendation?

Duse is a great artist and she ought not to shrink from fighting in Chicago the same battle she had to fight in New York, with the only difference that in Chicago she could rely upon a quicker response than that which was given by some of the feather brained and fat-witted reviewers of this great and glorious town.

✣

Like a good many other successful stars Nat Goodwin is not enamored of New York. He finds more appreciation, more applause and more money everywhere else.

Mr. Goodwin has the misfortune to be an American, which is an irretrievable handicap in this town of un-American newspapers. While his art has been recognized and rewarded elsewhere in full measure and his aptitude for work of a more serious nature than the trivial farcicalities that engaged his talents at the outset of his career has been heartily accepted, the New York theatrical writers have failed to acknowledge it or to do him justice.

Mr. Goodwin has had offers to play an engagement in New York next season from several managers, covering terms of from eight to twenty weeks, on terms of a very desirable nature. One of these offers comprises a guarantee to him that his personal profits shall not be less than $1,000 a week. But Mr. Goodwin has not accepted any of these proposals, and it is not likely that he will be seen here next season.

He has the soundest of reasons for not caring to waste his time in New York. He has found neither glory nor pelf here, despite the fact that after Mr. Jefferson he is probably the representative American comedian.

The books of Mr. Goodwin's present tour were balanced a few days ago. It was found that the profits of his eight week's engagement in New York were $1,500, while for a period of sixteen weeks on tour they footed up close upon $41,000. When there is neither pecuniary return nor artistic gratification to be found here, Mr. Goodwin follows only a reasonable inclination in deeming it wise to confine his efforts to American cities.

✣

Prospects for professionals in London are not cheerful, according to a letter from a well-known actor that has just arrived here.

"There is really nothing doing," it runs. "The openings in London are few, and the salaries offered for the provinces are ridiculously small. It is really cheaper to remain in town doing nothing than to go on tour."

This probably means that there will be an influx of English professionals in New York next Summer. There is little chance for the majority of them here, however, for the United States is no longer an Eldorado for the British player.

✣

What a merry and cheerful custom some of our so called leading managers have of stealing actors from one another!

It is so much easier, you know, to tempt a promising player away from a manager who discovered and developed him than it is to locate and develop talent where it exists in the crude state.

Managerial practice and etiquette has suffered so many changes of late that somebody ought to compile a revised compendium covering the whole subject, for the benefit of misguided persons who still cherish the old fashioned notion that the big speculative toads in the theatrical puddle concern themselves occasionally with considerations of personal honor and business fairness.

✣

Very few of our first class theatres now ask $2 for a seat. At the regular price of $1.50 houses do not overflow, and managers who thought they ought to get higher prices than performances were worth have come to a more practical and reasonable view of the matter.

Two or three theatres still hold out for $2 a seat, but half empty houses prove that the public does not consider what they offer worth that figure.

Productions are expensive as they are made in the metropolis, but there is no reason in times like these why theatre tickets should be put up. The general tendency of prices is downward.

✣

The demand for THE MIRROR in London, as everywhere else, grows steadily. Last week the manager of Low's Exchange—the London agency of the paper—again increased his order twenty five per cent.

"I feel sure you will be glad to know," writes Mr. Low, "that THE MIRROR is becoming more popular in London almost every week, as you will see by the steady increase of orders that we are sending you."

In Europe, as well as in the United States, THE MIRROR sells twice as many copies as all other American theatrical publications combined—an assertion that is easily susceptible of proof by inquiry of newsdealers, hundreds of whom in various parts of the country handle no other journal of this class except THE MIRROR.

### THE PRINCE OF PIRATES.

T. Daniel Frawley, who has probably done more to suppress play piracy than any other single manager, reports a striking case of dare devil thievery.

"One of the boldest and most persistent pirates in the West," says Mr. Frawley, "is a certain C. F. Riggs, proprietor of the Rose Stillman company and husband of the star. Riggs is as industrious and enterprising as he is dishonest. He will sneak into a town and himself put up his own paper in the dead of night. Next day when the bill-posters protest at this usurpation of their office he will calmly tell them that 'he was in a hurry to bill the town' and 'preferred to do the job himself.'

'Most of the plays this man uses are stolen, but he invariably tacks an underline to his announcements stating that they are 'produced by permission of the author.' Just before I left the West, I met Riggs face to face, and asked him why he didn't do old time plays on which there was no copyright. He listened to me with gravity, and when I suggested half a dozen old plays that he could make an honest living by, he thanked me warmly for the suggestion and told me he would reform. The hypocrite! As soon as I had left the West, I received a 'dodger' of this fellow's show, and he boldly announces in his repertoire The Senator, 'by permission of T. Daniel Frawley.' I have wired my 'Frisco representatives, Friedlander and Gottlieb, to prosecute him to the full extent of the law.

"I have met many pirates—the West is full of them'—but C. F. Riggs is the very prince of pirates. When I go West again I shall make the country too hot to hold him."

### TWO THOROUGHBREDS IN THE FIELD.

Immediately after Charles Frohman announced his intention of producing the English comedy, Thoroughbred, at the Garrick, he received a communication from Messrs. Loudon and Buchanan, managers of A Thoroughbred, stating that they had their title copyrighted and had been playing their piece since the beginning of the season.

"I wrote to them at once," said Mr. Frohman to a MIRROR reporter, "and asked them if they would permit me to use the title. The two plays of course are entirely different, but the titles are practically the same. Messrs. Loudon and Buchanan replied that they were quite willing I should use the title.

'This permission was a piece of gratuitous kindness on their part and I appreciate it highly."

### ROBERT HILLIARD GOING ABROAD.

"At the close of Robert Hilliard's present season," said Frank Perley to a MIRROR reporter, "he will go direct to London to produce the comedy, Lost—24 Hours. Many English actors touring this country with The Shop Girl, An Artist's Model, and His Excellency have written home enthusiastic letters about the play and Mr. Hilliard's performance of the principal role. As a result, several London managers have written to Mr. Hilliard offering him the most advantageous terms for an English trial of the piece. He will therefore go over and give it a production at the theatre that suits him best. Next season the play will be retained in his repertoire."

### THE LYCEUM SEASON.

Daniel Frohman informs THE MIRROR that the Lyceum Theatre season will end about May 1. The Prisoner of Zenda then will rest until August and begin its Western tour in Chicago. Beside James K. Hackett and Isabel Irving as the King and the Princess the company will include Charles Walcot as Colonel Sapt, Walter Hall as Bentzan, Howard Gould as Fritz, Maude Odell as Antoinette, and R. J. Dustan, Mervyn Dallas, W. D. Hanbury, John Findlay, Grace Reals and others. Harrington Reynolds will play Black Michael.

### REGARDING THE SIGN OF THE CROSS.

"No," said Charles Frohman to a MIRROR reporter yesterday, "the newspaper rumors about next season's production here of The Sign of the Cross are entirely premature. Mr. Sanger and I own the American rights to the play, but beyond holding time for its production at the Boston Museum we have made absolutely no arrangements. As you know, Wilson Barrett re-wrote the play since its trial performance here last year and it would scarcely be recognizable to any one who saw that first production."

### SEVERAL MANAGERS ARE AFTER THE STAR.

Walter Sanford's lease of the Star Theatre expired on Saturday last. Mr Presbury, representing Neil Burgess, owner of the house, told a MIRROR reporter yesterday that nothing definite could be announced concerning the future of the theatre. Several managers are after it for next season, among them Jacob Litt. Mr. Burgess, however, has not accepted the offer of any of them. Meanwhile, The Last Stroke will continue its run.

### THE GERMAN COQUELIN ARRIVES.

George Engels, the favorite Berlin comedian who has been enthusiastically described as "the German Coquelin," was a passenger on the steamship *Bourgogne*, which reached her pier on Saturday night last at 9 o'clock. Herr Engels makes his first American appearance at the Irving Place Theatre on April 9. His engagement here is limited to eighteen performances.

### SARATOGA THEATRE BURNED.

The Saratoga Opera House, better known as Putnam Music Hall, was totally destroyed by fire early in the morning of April 3. There was an insurance of more than $12,000 on the building. The cause of the fire is unknown.

## PROFESSIONAL DOINGS.

The latest American girl to win fame in England, Nancy McIntosh, has but recently finished her first season in her native land as Christina, the ballad singer, in Gilbert and Carr's opera His Excellency. While the production as a whole did not meet with pronounced success, Miss McIntosh's individual performance found favor with both critics and public. Her modest stage bearing, clever acting and sweet voice left a strong impression on both. Since her debut in New York last October, when ill health militated against the strength of her voice, Miss McIntosh's health has been completely restored and with it a power of which few are aware. Although a number of good offers for farcical operas and for oratorio and concert work have been made for next season, nothing has as yet been accepted. After all of the talk which has been heard upon the subject of the lack of real singers, it will seem rather strange if this typical American girl, who can sing as well as any prima donna on the light opera stage and has proved her drawing power with the social side of the theatregoing public, should be compelled to return to the scenes of her earlier successes.

James Collier is said to be quite seriously ill.

The erection of a new opera house is contemplated at Greensboro, N. C., to cost about $10,000.

George and Andrew Simpson, of Stockton, Cal., have purchased the Avon Theatre, of that city, for $55,000 and will conduct it as a popular-price house.

The Friend of Carlotta, a new farcical comedy, was produced at the Music Hall, Frankford, Pa., on March 27.

Tim Murphy is announced to have withdrawn from the Texas Steer company.

It is said that Corinne will continue the management of the Kimball Opera company.

Cecilia Bradford, the violiniste, will give a concert to night (Tuesday) at the studio of Albert Thiess, Carnegie Hall, at 8:30 o'clock. She will be assisted by Inez Grenell, soprano; Mrs. I. W. Macy, contralto; Albert Thiess, tenor; Mrs. Harriett Webb, Master Bradford, flutist; and the Cecilia Bradford Trio.

Digby Bell and his wife, Laura Joyce Bell, have made a pronounced success in A Midnight Bell, which has begun a new lease of life on the road under Duncan B. Harrison's management. In Providence last week at Keith's Opera House the piece was given to very large audiences, the receipts being remarkably large for Holy Week. Mr. Bell as Deacon Tidd seems to have scored one of the biggest hits in his career.

Dorrit Ashton writes to THE MIRROR as follows: "My father was Joseph B. Ashton, not J. L. Ashton. My father was a well known actor, who died on March 5, 1884. I was born and brought up in the dramatic profession. I do not know J. L. Ashton and have never claimed to be his daughter."

Hi Henry's Minstrels continue to receive the heartiest newspaper commendations on their travels. The entertainment is liked by all classes.

Louis James' first starring tour, under Wagenhals and Kemper's management, will close on May 9 at Chicago. The season has been successful.

During her three weeks' engagement at McVicker's Theatre, Chicago, which is now in progress, Minnie Maddern Fiske will appear for the first time as Cyprienne in Divorçons.

It is useless to proclaim that Holy Week affects theatrical business very little in New York. Last week was marked by the worst receipts of the season. The advent of the circus aided to injure them.

Messrs. Brady and Stair have leased the Lyceum Theatre at Cleveland, O., for five years.

Lincoln J. Carter's Defaulter company has brought its season to a close.

T. C. Howard has been engaged as stage manager for the Empire Theatre, Detroit, by Dr. M. Campbell, and commenced his duties last week. He has recovered from the attack of rheumatism which caused him to relinquish his situation on the road. Mr. Howard will probably finish the season as stage director and play producer at the Capital Square Theatre, which is under the same management as the Empire.

Stewart Allen, stage manager for Sol Smith Russell, has been engaged by the Fairmount Park Amusement company, Kansas City, to organize and direct a stock company at Fairmount Park the coming Summer.

Manager Jacob Litt will produce his new melodrama of New York life, by H. Grattan Donnelly, A Tammany Tiger, for the first time at the Empire Theatre, Brooklyn, on Monday, April 20. The scenery will be by John H. Young, and the mechanical effects by P. J. McDonald and C. L. Hagan. In the cast will be Frank Losee, Mason Mitchell, Charles Charters, W. B. Murray, Mary E. Heisey, Charles H. Crosby, Laura Burt, Una Bell, Agnes Herndon, Marion Elmore, Mildred St. Pierre, and Helen Dow. W. H. Lytell will stage the production.

Bartley McCullum, who as Silas Tanker is sharing the honors with Neil Burgess in The County Fair, is making active preparations for the opening of his ninth Summer season at Peak Island, Me., in June.

# AT THE THEATRES.

## Garden.—His Absent Boy.

Farcical comedy in three acts, adapted from the German of Varno and Fisher by Adolph Neumann. Produced April 6.

| | |
|---|---|
| Willie Pennie | Frederic Bond |
| Edward Burney | Frank Tannehill, Jr. |
| Colonel McKay | Charles Harbury |
| Jack McKay | Max Figman |
| Mrs. Pinnie | Isabelle Coe |
| Nita | Katherine Grey |
| Mrs. Burney | Harriet Sterling |
| Mrs. McKay | Louisa Eldridge |
| Maggie | Paulina Willard |

It matters little to the public who is responsible for the Englishing of His Absent Boy, the farcical comedy produced by Mr Palmer at the Garden Theatre last evening. The point is that it is a capital piece of its kind, full of mirth-provoking lines, incidents and situations, and possessing more merit in respect to construction and probability than most of the light plays that are manufactured for laughing purposes only.

Last night's audience roared at regular intervals, with something of the precision of a well-drilled artillery force. The merriment was spontaneous and wholly due to the real fun of the piece, for the house at the beginning seemed inclined to be cold and unresponsive.

His Absent Boy, unless all signs fail, is destined to enjoy a prosperous career in the metropolis. Its comic elements are comparatively clean and its appeal is made on lines that are irresistible.

The absent boy who gives the piece its title is a myth. He has been used as a convenient screen to cover up the lapses of the usual old boy with a past of the European farcical piece. Willie Pennie lives in the suburbs. After a lively youth he settles down, under the curb of a rather exacting wife, to the placid pleasures of rural life. He has a friend named Edward Burney, who has a troublesome debt which he is unable to pay because he does not dare to ask his close-fisted but opulent wife to help him out of his difficulty. Pennie, appealed to, tells Burney that he ought to take example by him. Pennie pretends to his wife, in order to obtain spending money, that in early life he married, got a divorce and has a child to support. He draws an allowance from Mrs. Pennie for the wants of the imaginary child. Burney thinks this is an excellent scheme and starts forth to trump up a similar tale for his wife.

Meanwhile the absent boy is supposed to have grown up. On the twenty-fifth wedding anniversary of the Pennies the wife decides to adopt her supposed stepson. She forces Pennie to send a letter to the young man, enclosing money for his expenses to come on at once to take his place as a member of the Pennie family. Not being able in his discomfiture to think of any other name, Pennie addresses the letter to a man in Montana, the treasurer of the mining company to whom Burney owes the debt before referred to.

The second act takes place ten days later. The Pennies' daughter, Nita, has invited to visit them a young man named Jack McKay. The invitation is not to Pennie's liking, for the reason that when he met McKay in the metropolis they had seen the elephant together. But McKay promises to keep these reminiscences quiet. Mrs. Pennie, however, comes to the conclusion that McKay is the absent boy and so welcomes him. The young man, interrogated respecting his dead mother, informs Mrs. Pennie that the old lady has not joined the great majority but is at the hotel across the way. This causes indignation in the breast of the wife, who demands that Mrs. McKay be sent for. That lady comes and urges the marriage of her son with Nita. This completely upsets Mrs. Pennie, who faints.

After further complications of a comic character, which involve all the personages of the farce, matters are satisfactorily straightened out, without the discovery by Mrs. Pennie of the trick which her husband has been playing on her with regard to the mythical son.

The piece was skilfully acted. Mr. Bond lacks unction and drollery, but he played Pennie with a good deal of earnestness and an appreciation of the humor of the character. Mr. Tannehill was decidedly funny as the lugubrious Burney. Mr. Harbury as the fierce ex-dragoon was clever. Mr. Figman as Jack McKay showed his light comedy talents effectively.

To our thinking, by long odds the best played part in the piece was the Mrs. Pennie of Isabelle Coe. She gave verity to the part, avoiding the natural temptation it offers to overact, and much of the success of the play last night may be credited to her intelligent and skilful work.

Miss Grey was not quite at her best as Nita. We prefer her in characters calling for a display of simplicity and sentiment. She is not a comedienne. Miss Sterling's Mrs. Burney, and Mrs. Eldridge's Mrs. McKay were very good characterizations. Miss Willard played Maggie neatly.

Mr. Palmer has staged His Absent Boy tastefully.

## Irving Place.—Die Weber.

Drama in five acts by Gerhardt Hauptman. Produced March 30.

| | |
|---|---|
| Dreissiger | Max Haenseler |
| Frau Dreissiger | Bertha Kuhn |
| Pfeifer | Sammy Herzmann |
| Neumann | Emil Otto |
| Pasto Kittelhaus | Wilhelm Bechtel |
| Frau Kittelhaus | Poldi Pitsch |
| Kutsche | Emil Otto |
| Weltzel | Julius Ascher |
| Frau Weltzel | Charlotte Durand |
| Anna Weltzel | Josefine Nebauer |
| Ein Reisender | Hubert Reusch |
| Hornig | Rudolf Senius |
| Racker | Bruno Geidner |
| Moritz Jager | Julius Strobl |
| Der alte Baumert | Arthur Egeling |
| Mutter Baumert | Wilhelmine Schluter |
| Bertha | Hilmer Schlueter |
| Emma | Anna Braga |
| Fritz | Selma Jageman |
| Der alte Ansorge | Mathie Pfeil |
| Whittig | George De Bret |
| Frau Heinrich | Mathilde Otto |
| Der alte Hilse | Adolf Link |
| Frau Hilse | Lina Haenseler |
| Gottlieb Hilse | Max Bira |
| Luise | Emma Habelmann-Teller |
| Maichen | Paula Jagemann |
| Erste Weberfrau | Anna v. Romanowska |

It is to be hoped that Realism, as interpreted by a certain latterday school of German playwrights, has reached its limit in Die Weber. A ragout of dog is not an appetising dish to set before an American audience.

The acting of this piece was forbidden for a while in certain sections of Germany, not on account of the cooked canine, but on account of its socialistic sentiments. It is from the pen of Gerhardt Hauptmann, the same author who wrote Hannah, which was presented in New York several seasons ago at the Fifth Avenue Theatre.

The period dealt with in the story is 1840, when the Silesian [illegible] against oppression and slow starvation which was due, in their opinion, to the greed and heartlessness of their employers. The play is a series of powerful episodes, so far as it can be said to have a plot.

The first act presents a group of Silesian weavers protesting against deductions from their paltry pay, leaving them so little money that some beg pitifully for a small advance to feed the starving children while others make an open revolt. Dreissiger, a type of the grasping manufacturer, is called in, and has a wordy war with one of the ringleaders called Becker. Dreissiger takes occasion to vaunt his imaginary liberality to his employes, and winds up with a declaration that henceforth there will be a further reduction in wages.

The second act takes place in the wretched home of Baumert, the master weaver. He is so poor that in order to provide a meal for his famishing family he is compelled to slaughter their dog. Arriving on the scene of all this poverty Jacques, a young soldier who was formerly a weaver, sings a revolutionary song expressing in fervid language the misery of the weaver and their hope of retaliation against the tyrants that are oppressing them.

In the third act the rebellion of the weavers receives further instigation when a gensdarm enters a public inn and announces that the "Song of the Weavers" is forbidden to be sung in public by order of the police.

In the fourth act the weavers wreck the house of their employer.

The last act is in some respects the most powerful one of the entire play. It takes place at the home of Old Hilse and his blind wife. His daughter Laura urges her husband Gottlieb to join the revolt of the weavers. Then the mob enters and also makes a passionate appeal to Gottlieb to join them. But both Gottlieb and Old Hilse refuse to join the rebellion, preferring to put their trust in God for deliverance from their wretched condition. Finally Gottlieb, hearing the struggle outside, rushes out with an axe to help his companions, but Old Hilse sticks to his loom and is killed by a chance shot fired through the window.

The production was admirable throughout, and Heinrich Conried is entitled to great credit for his remarkable stage management.

The cast was the largest of any play that has been presented at the Irving Place Theatre this season. Among those who offered exceptionally strong personations were Arthur Eggeling, Mathie Pfeil, Adolf Lind, Julius Strobl, Anna Braga, and Emma Habelmann-Teller. But it seems almost invidious to single them out for special praise, as every member of the cast did his or her utmost to make the production an artistic success.

An amusing performance of Der Militarstaat, a farce by G. Von Moser, took place last Thursday night.

Next Thursday evening Georg Engel, one of the leading comedians of Germany, will make his American debut in Der Herr Senator.

## People's.—A Lion's Heart.

Melodrama in prologue and four acts by Arthur Shirley and Benjamin Landeck. Produced April 6.

| | |
|---|---|
| Dick Lorimore | E. B. Tilton |
| Marion | Mrs. C. A. Haswin |
| Bessie | Una Abell |
| Jack Bealby | Henry Stockbridge |
| Col. DeVillefort | Harry Driscole |
| Gaspard Dobré | Horace Lewis |
| Rizardo | Carl Haswin |
| Dobson | Theo. De Vere |
| Daddy Mason | S. H. Verney |
| Jean Lorrain | Charles Leighton |
| Mons. LaGrange | Phillip Staats |
| Capt. Gavarine | Frank LaCrosse |
| Gilbert | Corrinne |
| Chamboran | George Hamilton |
| Pitou | E. A. Cromwell |
| Sister Gertrude | Nellie Louise Davis |
| Madame LeCheminant | Mattie Beauford |
| Adele | Jane Peterson |
| Marie | Florence Collins |
| Emilie | Anna Starling |

Carl Haswin has rested his well-tried standby, The Silver King, and brought to New York A Lion's Heart, which has achieved a considerable success at the Princess Theatre, London. A large audience gave a cordial greeting to the new importation, repeatedly recalling the principal players.

The story told is a new turn to a familiar theme. Louise, wife of Rizardo, a lion tamer, elopes with Gaspard Dobré, and takes her infant girl with her. Louise dies in England, where Dobré had deserted her, and Marion, her daughter, weds Dick Lorimore, a gentleman farmer. Marion is annoyed by the attentions of Colonel De Villefort, a French knave, who, in turn, is pestered by the blackmailing propensities of Dobré, who poses as his valet.

Rizardo discovers this state of affairs in a Devonshire borough, Dobré flies the country, and De Villefort's baseness is disclosed. A pursuit of the villains begins, the scene shifting first to France, and then to the French penal settlement in New Caledonia, where a peculiar phase of France's criminal regulations is well presented. Rizardo, who has been sentenced to penal servitude through the machinations of his traducers, is eventually set right, and the wicked men are properly enchained. The comedy element is supplied by a poor young English lawyer and his best girl, and they have many bright scenes.

Mrs. Carl Haswin recovered from a serious illness just in time to play her part last night. Anna Stannard had been engaged to play the part when it was feared that Mrs. Haswin would be unable to appear. Carl Haswin sustained the leading part skilfully, nicely appreciating its difficulties and handling its many strong points with marked success. He was ably seconded by Mrs. Haswin. The juvenile couple, presented by Henry Stockbridge and Una Abell, won no end of applause by clever work, and the minor parts were all capably enacted.

The play is appropriately mounted.

## Daly's.—Madame.

Charles Coghlan's play, Madame, presented by Rose Coghlan and A. M. Palmer's company, moved to Daly's from Palmer's Theatre last evening. On account of previous contracts an extension of time could not be made for the play at Mr. Palmer's house, and as it has proved a success, Daly's Theatre was secured that its metropolitan presentation might not be interrupted.

The play has been reviewed, and extended comment is unnecessary here. Suffice it to say, that the play is strong in story and situation, the climax of the third act being remarkably effective, and that the character of Madame Morensky provides Miss Coghlan with a better part than she has had in years. And she plays it admirably.

The company is the same as that seen at Palmer's with the exception of Madeleine Bouton, who has replaced Amy Busby in the character of Priscilla Bellamy. Miss Bouton looked and played the part very well.

Charles Kent was again seen in his clever performance of Sir Vincent Bellamy, and Harrington Reynolds as Gerald Hazel. Arthur Forrest as Hon. Arthur Fitzmorris, and the other members of the company assisted in a finished performance.

The house was well filled, and the audience decidedly appreciative.

## Grand Opera House.—The Fatal Card.

The Fatal Card, the five-act melodrama which thrilled audiences at Palmer's some time ago and which has thrilled many other audiences since, has returned to New York, and at the Grand Opera House on Monday night was greeted by a large and appreciative assemblage. The various scenes, which include an attempted lynching in Colorado, a murder and robbery in London, and a dynamite explosion as a wind up, is of absorbing interest throughout.

Although the cast is almost entirely changed, the various parts remain in competent hands.

Edwin Holt as George Forreston, and George Alison as Gerald Austen do excellent work in those important parts. Bruce McRae as Harry Burgess, Henry Herman as Jim Dixon, and Giles Shine as Gerald's father were also very good. Mabel Bert as Margaret, Adrienne Dairolles as Mercedes, and May E. Wood as Cecile Austen are satisfactory in their respective parts.

## Palmer's.—Madame Sans Gene.

Augustus Pitou has brought his Madame Sans Gene company back to town and opened a limited engagement with Sardou's clever comedy at Palmer's Theatre last evening.

Kathryn Kidder shone as lustrously as ever in the stellar role, and Augustus Cook was again seen in his realistic portrayal of Napoleon.

Other effective personations were offered by Harold Russell as Marshal Lefebre, Wallace Shaw as Fouché, Robert Drouet as De Neipperg, James Cooper as Savary, Dora Goldthwaite as Queen Caroline and Agnes Young as Princess Elisa.

The scenery and costumes were the same as when Madame Sans Gêne was first put on for a run in New York at the Broadway Theatre, and the production has been kept up to high-water mark of artistic merit in every other respect.

## Fourteenth Street.—Camille.

Clara Morris appeared last night in this city for the second time this season, opening a week's engagement at the Fourteenth Street Theatre in Camille.

Miss Morris is supported mainly by the company seen with her before. Her performance was as usual, and was watched by a fair audience.

A pleasing feature of the performance was the reappearance of Mrs. W. G. Jones in the character of Mme. Prudence. She was warmly applauded on her first entrance and was most excellent in the part.

To-night and on Friday evening she will appear in Article 47; at the Wednesday matinee and on Saturday evening Raymonde will be the bill, on Wednesday evening Miss Multon will be played, and Camille will be repeated on Thursday evening and at the Saturday matinee.

## Olympia.—The Strange Adventures of Miss Brown.

The Strange Adventures of Miss Brown opened on Monday evening at the Olympia Theatre for a week's engagement. The cast is practically the same that participated in the ten-weeks' run of this piece at the Standard Theatre, and includes R. E. Graham, Herbert Spalding, Louis Mann, E. A. Locke, Clara Lipman, Jenny Batterlee and Ollie Redpath. The Monday night audience was large and the farce was apparently enjoyed.

## Sanford's.—A Happy Little Home.

George W. Monroe and his company will entertain audiences at Sanford's Theatre this week in A Happy Little Home. Since the original production of this piece in this city last November, there have been but few changes in the cast. Among those of the company who are worthy of mention for their fun-making ability are Harry Hotto, Blanche Chapman, Josie Intropide and Nick Long. Despite the threatening weather the audience on Monday night was large.

## At Other Houses.

LYCEUM.—The Prisoner of Zenda continues to show its drawing powers and will soon celebrate its two hundredth performance.

BIJOU.—May Irwin in The Widow Jones continues to amuse crowds at this house. The three hundredth performance will be celebrated on April 21, when souvenirs will be given away.

ABBEY'S.—Lillian Russell in a revival of The Little Duke is the attraction for the current week.

STAR.—The Last Stroke continues to attract crowds of melodrama lovers and Cuban sympathizers to this house.

FIFTH AVENUE.—The House of Cards is now in its third week at this house and is playing to good audiences. Last night, Henrietta Crossman's place in the cast was taken by Edyth Chapman.

CASINO.—The Lady Slavey celebrated its seventy-fifth consecutive performance last night. The piece seems to retain its popularity.

EMPIRE.—It has been settled that Bohemia will remain at this theatre until the end of the stock company season. The comedy, with its penniless geniuses and studio girls, seems to have caught the popular fancy.

COLUMBUS.—The Span of Life, with its human bridge and other sensational features, is the attraction this week. Chauncey Olcott comes next.

STANDARD.—The advance sale for the hundredth performance of Chimmie Fadden already insures an audience that will pack this house.

GARRICK.—The large audiences which John Drew in The Squire of Dames continues to attract have decided the management to inaugurate Wednesday matinee performances during the rest of the engagement.

HOYT'S.—The popularity of A Black Sheep gives no evidence so far of being on the wane, and the piece will continue to amuse fun lovers for some time to come.

ACADEMY OF MUSIC.—Humanity, which is now in the second week of its run at this house, seems about to duplicate the remarkable success it formerly enjoyed.

HERALD SQUARE.—The large audiences which The Heart of Maryland continues to draw show that foreign endorsement is not essential to the success of a play.

BROADWAY.—Excelsior, Jr., will remain for another two weeks, with every prospect of playing to large audiences until the end of the engagement.

# BROOKLYN THEATRES.

## Columbia.—Rip Van Winkle.

Joseph Jefferson was greeted by an overflowing audience when he stepped upon the stage on Monday evening, in his familiar character of Rip Van Winkle. It is needless to say that the old play was enjoyed, or that Mr. Jefferson's work met with the heartiest recognition. The applause and laughter came at the usual times. The supporting company was competent. On Friday and Saturday evenings Mr. Jefferson will be seen in The Cricket on the Hearth and Lend Me Five Shillings. Next week—The Sporting Duchess.

## Amphion.—The Sporting Duchess.

The Amphion this week has a strong attraction in The Sporting Duchess, which opened to a large house on Monday night. The play is mounted on the elaborate scale that marked its original production, including a large outfit of horses and jockeys. Agnes Booth still continues in the leading role, and is ably supported by a company of actors, each name a drawing card in itself, and includes the veteran J. H. Stoddart, E. J. Ratcliffe, William Harcourt, Alice Fischer, Cora Tanner, Francis Carlyle, and R. A. Roberts. Edward Harrigan in Old Lavender is underlined for next week.

## Park.—Old Lavender.

That Edward Harrigan is a Brooklyn favorite was proven beyond a doubt on Monday evening, when a crowded house welcomed him and applauded his superb acting in his fine play, Old Lavender. Mr. Harrigan moved his hearers to laughter or tears at will and received a curtain call at the end of each act. The production was put on with the care for which the author manager is noted and the songs were well rendered by an efficient chorus. Trilby plays a return engagement next week.

## Montauk.—Madeline.

Camille D'Arville has been seen here already in Madeline; or, The Magic Kiss, but her admirers turned out in large numbers, and applauded her efforts on Monday evening. The many tuneful musical numbers were redemanded, especially those sung by the clever star. The comedians also came in for their share of approval. The chorus was large, and sang with strength and harmony.

## Grand.—The Land of the Living.

A bumper house of melodrama lovers manifested their approval of Frank Harvey's play, The Land of the Living, on Monday night. The many stirring scenes were applauded to the echo.

## Notes.

The American Theatre's stock company presents the Danites and Camille this week.

Chauncey Olcott is the Bijou's attraction this week. He appears in Mavourneen.

Joe Ott in The Star Gazer is at the Empire.

## Hoboken.—Lyric.

Hanlon's Fantasma drew good houses the first part of last week. The Irving Place Stock company presented The Countess Gucki Thursday evening and Saturday matinee. Der Grosse Komet was presented by the same company Saturday night. Friday night the house was dark. Michael Strogoff was presented on Monday evening to a crowded house. It will remain until Wednesday night when the Sidewalks of New York will take its place.

# FOR THE COPYRIGHT AMENDMENT.

Last Wednesday A. M. Palmer and Augustin Daly, both of whom happened to be in Washington, were invited by Senator Platt, of Connecticut, to appear before the Senate Committee on Patents and give information respecting matters bearing upon the copyright amendment bill to prevent play piracy. The bill in the custody of that Committee is identical with the bill introduced in the House by Representative Cummings.

Mr. Palmer told the Committee what his own experience had been in endeavoring to protect his property from thieves. He estimated that he had spent in legal expenses alone the sum of $75,000 during his twenty-five years of management in efforts to prevent plays owned by him from being represented unlawfully. He was unable to estimate the amount of damages inflicted by pirates, but the amount spent in pursuing them showed the magnitude of the interests involved in an individual case and gave a clue to the vastness of the injury done to his property by the thieves.

Mr. Palmer also clearly showed that the bill before the Senate represented the interests of the people as well as of dramatists and managers. The ruin of large theatrical territory for legitimate exploitation of plays by honest managers through incapable and inadequate representation prevented great numbers of persons from seeing the best dramatic works in their integrity, and should real protection be granted by Congress in accordance with the terms of the pending measure the public in every part of the United States would have opportunity to see worthy plays, worthily given.

Mr. Daly also presented a succinct and impressive statement of prevailing conditions, based upon his own experiences. He laid facts of the most convincing and conclusive kind before the Committee.

The members of the Committee listened most attentively to the remarks of Messrs. Palmer and Daly; asked various pertinent questions, which were answered satisfactorily, and seemed to be in sympathy with the purposes of the bill. One senator who, at the outset, appeared to be unfriendly to the measure, before the hearing concluded asserted that he would vote to report it favorably.

# AN OPENING POSTPONED.

The first performance of The Law of the Land, a new melodrama, announced to take place at the American Theatre last night, was postponed until this evening, in order that another rehearsal might better insure a satisfactory opening.

# AMONG THE DRAMATISTS.

A. A. Tremayne of Montreal will arrive in New York to-day for a short visit. Mr. Tremayne comes on behalf of himself and his collaborator, Logan Fuller, to consult with Robert Hilliard with reference to a new play for next season. Mr. Tremayne has written a curtain-raiser entitled Blind Love which has been accepted by Theodore Babcock, who will probably produce it next season.

Denman Thompson and George W. Ryer have written a local play, The Sunshine of Paradise Alley, which will be produced at the Fourteenth Street Theatre following the run of The Village Postmaster.

Augustus Thomas has written a comedy called Treadaway of Yale, which Nat C. Goodwin has accepted for production next season.

George S. Robinson, the actor, who has been afflicted for the past year with locomo ataxia, has improved the time by writing a New England domestic comedy-drama.

## A RED-LETTER NIGHT.

### The Lotos' Dinner to Joseph Jefferson An Occasion of Wit, Mirth and Eloquence.

The Lotos Club's series of monthly dinners for the present season came to a triumphant close on Saturday night when one of its most distinguished members, Joseph Jefferson, was honored by a banquet that in point of attendance, of brilliant oratory and of hearty good comradeship will go down in Lotos annals as a red-letter event.

The company was the largest that ever gathered around the Lotos tables. Three hundred members and guests were present. Among those that sat at President Frank R. Lawrence's table with Mr Jefferson were Bronson Howard, the Rev. Dr. Van Dyke, Parke Godwin, Franklin Fyles, Simeon Ford, Chester S. Lord and John A. Taylor. Among others present were Mayor Strong, Robert E Bonner, General C. H T. Collis, H. W. Cannon, George H. Daniels, John Elderkin, Harrison Grey Fiske, Chandos Fulton, Andrew Little, Walter P. Phillips, H. W. Ranger, Julian Rix, Anton Seidl, Captain William Henry White and General Stewart L. Woodford.

The menu was an artistic production, bearing a photogravure representing whimsically Mr. Jefferson on the shore of his Louisiana plantation sitting at an easel painting a picture, and in his characters of Rip, Dr. Pangloss, Caleb Plummer, and Bob Acres. The frozen punch was served in small casks on the model of that which the old man of the mountain induces Rip to carry for him. One end of the cask bore the legend: "This punch was brewed by the crew of the Hendrik Hudson, so here's to your good health and your family's; may you live long and prosper." The ice cream was served in marble pedestals surmounted by busts of Mr. Jefferson in silver and gilt.

Mr. Jefferson was toasted by the president in the following words:

After an absence of a week it is a great pleasure to return here and to find that at least until the first of May it shall not be a crime for us to dine together under our own roof. The occasion which draws us together to-night is a singularly happy one. We meet to honor a fellow-member whom the world has long delighted to honor and whose name it has been our privilege to bear upon our roll of membership for many years. I need but pronounce the name of Joseph Jefferson, and you neither expect nor desire more from me. Yet at least some brief word should be said to show how deeply we of the Lotos Club honor and admire him and how much we appreciate the privilege of welcoming and of greeting him here to-night. In his public career of many years he has had no more appreciative auditors than we are. We recognize the qualities that have made him great in his profession. We recollect that in all his public doings, whether as Rip Van Winkle or as Bob Acres, or as Caleb Plummer—in whatever of the many characters he has portrayed and made great—there has always been that touch of nature which makes the whole world kin. Gentlemen, we greet Joseph Jefferson, the actor. We greet Joseph Jefferson, the stainless, admirable, kindly man. Indeed, I know no man whose career, either publicly or privately, typifies the spirit of the Lotos Club more perfectly than he.

The company stood and pledged the guest amid ringing cheers, which continued long after Mr. Jefferson rose to his feet. His speech was delivered with the quaint charm that is his most delightful characteristic, and it was punctuated with applause and laughter. Mr. Jefferson just before speaking told a friend that he never felt more nervous in his life, but it was not apparent, and it is likely that no effort of his was ever more successful or gave more genuine pleasure. His remarks in substance were as follows:

If a theatrical star got applause like that how much better the acting would be! Frankly, I had no idea that I was such a good man until I heard your president make those few remarks. It is most embarrassing to be so respectable. In The School for Scandal the lawyer, I think, after having done a good action, says: "Ladies and gentlemen, I hope you will not mention this matter," and Sir Peter Teazle replies: "Why, zounds, man! are you ashamed of having done an honorable action?" The lawyer answers: "No, but I live by the badness of my character, and if it was known that I did an honorable thing it might ruin my reputation." Well, gentlemen, I hope you will not let this get any further, otherwise if I did not do some dreadful deed shortly my friends would begin to respect me. But it is natural that I should be very much moved by a reception given to me like this in the city of New York.

You will be surprised when I tell you that my first theatrical appearance in New York was nearly sixty years ago. In looking over "Ireland's History of the Stage" I find that one Master Joseph Jefferson, which, I presume, was myself in the year 1837 appeared for the benefit of one Master Titus. The said Joseph Jefferson I find also was seven or eight years old, and the age of the beneficiary was about ten. We were announced to appear in a terrific broadsword combat. It is hardly to be believed that the inhabitants should have permitted such an exhibition. I was dressed as a Spanish pirate, or privateer, or something of that kind; the beneficiary was dressed as an American sailor, and I was to be overcome by him. I had no political opinion on this matter, it was purely professional. And as I lay on the stage with the American sailor placing his foot on my breast and waving the star-spangled banner, the curtain came down amid applause. I remember the circumstance perfectly, and the beneficiary, if he were alive, would remember it also, because I came very near cutting off the big toe of Titus.

But this is talking shop. Dr. Oliver Wendell Holmes said to me once that a man should always talk shop. He added that he didn't care to take medicine, but that he liked immensely to give it. It was he who talked shop to a lot of doctors when he was young, and said their president was so wonderfully like his father that he could trace the "linements" of his father in his face. Well, I talk shop to you. It is the only thing I know.

That first public appearance I have said, was made sixty years ago. Next after that terrific combat—don't be afraid, I am not going over my entire career—By the way, I wish I had signed those cards before dinner. My signature is getting more and more like the weather reports. Well, after that contest, as I was saying, I find myself out West with my father, a wandering manager, after walking between towns—not for exercise, I assure you. In Springfield, Ill., there was a religious revival in progress and a prohibitive license was demanded of us. While we were in this dilemma a young lawyer came forward and offered his services to us with a view of getting the prohibition removed. By his wit and humor and fine speech before the town council he did get that prohibition removed. That lawyer who afterward became one of the foremost men in the country lies buried near the town of Springfield, beneath a monument recording the life and virtues recorded of Abraham Lincoln. Then I find myself in New Orleans on some patriotic occasion. The manager, half-patriotic, half-commercial, arranged that "The Star Spangled Banner" be sung by the entire company. I was young then and had a fairly good voice. I used to lead the chorus. Where I led them to I haven't the remotest idea. Well, I was to sing the first verse. I had studied it till I knew it backward and I'm afraid that's the way I sang it. My poor mother, expecting great things of her son, was in the wings. I was blind with nervousness. I staggered forward and sang "Oh, say you can see," and there I stuck. I began it again, "Oh say you can see" and stuck again. I don't know if they could see. I couldn't anyway. I hope you will never be hissed off the stage. I was on that occasion. The musical director, a German, kept saying, "Go on, Yoe, go on Yoe," but "Yoe" couldn't do it. I flung myself on my mother's neck and we cried it out together. I believe I am fairly patriotic, but on that occasion I cursed our national anthem up and down.

Once when Billy Florence and I were to appear together for the last time we got together beforehand and carefully prepared extemporaneous speeches. Billy was to say something about me and I was to say something about him. The curtain fell, the actors gathered in the wings to hear us—and the audience didn't call us out at all. You see how important preparation is on such occasions. I thank the members of the Lotos Club for their kind welcome and splendid reception.

To read in cold type Mr. Jefferson's speech can give no idea of the irresistible charm with which it was delivered. Bronson Howard, also a long-time member of the club, followed. He said:

The Lotos Club celebrated itself last year on its twenty-fifth birthday in a general way. But it has never had such an opportunity as it has to-night, and it may never have such an opportunity again to celebrate itself for that special feature in its past life, which has made it one of the great historical clubs in the annals of art and literature.

Perhaps we members of the club do not all appreciate fully the actual position in history which the Lotos Club has earned for itself during these twenty-six years, and the honor it is to any one of us individually to belong to this club. If it should go out of existence to-morrow, the Lotos would still live, as the "Mermaid" lives, the "Kit-Kat," "Brooks," "White's," "Will's Coffee-House." The Lotos Club will be alive a hundred years from now, even if the future antiquarian shall be obliged to study the old official maps of New York to learn exactly how many feet from the corner of Irving Place and Fourteenth Street, or from Twenty-first Street or Forty-sixth Street and Fifth Avenue the entrance of the club-house was. If the Lotos closes its doors behind us to-night for the last time, every name upon our year-book will be an historical name, for that same future historian will run his fingers down the list with eager interest. His work of 1996 on "The Lotos Club of 1896," will be read with interest by people of his own day. This is no mere fancy, for the record of the Lotos to this date makes it absolutely certain that it will command attention then, and, as already said, it is a very great honor for any of us to belong to this club to-night.

And why is this a specially good opportunity to celebrate ourselves in this way? Because our guest this evening, Mr. Joseph Jefferson, represents more fully than any other man in America the causes which have placed the Lotos among the great historical clubs; in other words, he is our greatest living actor. He is our highest representative of that art which attracts more human sympathy, more earnest, alert, spontaneous attention, from all classes, than any other one art. That art, only, masses and concentrates the affection of the people at large in all the cities where great clubs exist. It was the artistic profession which Mr. Jefferson so grandly represents that first centred the attention and interest of the New York public and of the whole American public upon the Lotos Club. It was his profession that first concentrated the blaze of publicity upon the chair at the right hand of the Lotos president in our public dinners. That chair has been filled by many brilliant men of other professions, and they have all added brilliancy to the name of the Lotos: historians, novelists, poets, humorists—Froude, Wilkie Collins, Marion Crawford, Farjeon, Charles Kingsley, Mark Twain, Sir Edwin Arnold, Lord Houghton, Oliver Wendell Holmes; musicians and composers—Offenbach, Sullivan, Paderewski, Seidl; and what kind of fame has not shone from that chair? Grant, Greely, Peary, Evarts, Bartholdi, Depew. There was once in it a member of an historical profession that now seems to be passing gradually away, but it is still eminently respectable, King Kalakaua. All these have sat in our guest's chair, because the interest of the American public in celebrated actors first made it worth sitting in. The tradition of their association with this club has outlasted their lives in many cases, but not their memories. The Lotos Club still owes its proud position to the actors.

It has been the same with nearly all these historical clubs and coffee-houses in London, whose names are most familiar to us to-day. The best known of them were near Drury Lane and Covent Garden or other theatres; and all the great actors in English history, from Burbage, Betterton, and Garrick down, have been associated with them. You must seek among the names which are not universally familiar, to find an historical club in London that was not connected in reputation with some of the great actors of England. And how many celebrated actors of our own age have been associated with the Lotos Club! Brougham, Raymond, Gilbert, Wallack, Charles Matthews, Florence, Sothern, Montague, Barney Williams, McCullough, Lawrence Barrett, Edwin Booth—all dead! Toole, Wyndham, Wilson Barrett, Henry Irving—they yet live, but will join the rest, and the Lotos Club will still derive its strongest pulse of life from their names. It will still be loved by the American public for their memory. And for nothing will this club be more loved by that American public, to-morrow, and respected in future days, than for honoring Joseph Jefferson to-night. We are honoring our own traditions, we are putting a seal upon our claims as a club to immortality, and we have never been quite so near before to the heart of our own nation.

In this little word—"heart"—we find the supreme greatness of Joseph Jefferson as an artist. More than any actor I have ever seen or read of, he has brought the highest possible knowledge of technique, and the highest genius, to the expression of love for all mankind; for childhood and for animals. I know of no higher province of art than this. We have all been better men, more broadly loving men, in our relations to the world for seeing Mr. Jefferson act, and I believe we are all better, as well as happier, for meeting him personally to-night.

At the conclusion of Mr. Howard's speech, which was heartily applauded, Secretary Lord read this telegram, just received from Whitelaw Reid, dated at Phœnix, Ariz.: "Having shared in Lotos Club testimonials to Lester Wallack, John Gilbert, and Henry Irving, I am sincerely sorry that absence must prevent my uniting in your addition of Joseph Jefferson to that shining list. He deserves the tribute, not only as an actor, but as a scholar, a gentleman, and a lovable comrade."

John A. Taylor, who has several times participated in post prandial Lotos Club oratory, delivered himself as follows:

Mr. President, you have bidden in the past to this festal table many distinguished guests—so many and so distinguished that no author, soldier or statesman has been so well and favorably known in our country that he has not taken on an added dignity to find, at some climax of his career, his forehead crowned with the flowers of your lotos wreaths and his ears saluted by the seductive music of your lotos praises. But never have you invited us to drain our glasses to one of all that honored and historic list of men to whom our hearts have gone out in a more spontaneous response than to him whose auspicious future we pledge to-night.

For more than a human generation he has been holding before us those matchless pictures of human fellowship, which, masked in different characters upon the play-bills, have been but poor and shifty devices for opening to our delighted vision the gateway of his generous heart and bidding us all to saunter down the pleasant paths that led to his own gracious presence.

For who among us has been so blinded by the picture on the stage that we have not seen behind the pinched and heart-wearied face of Caleb Plummer the warm and glowing personality of our guest, and under the frayed buckskin of Rip Van Winkle that splendid fund of kindly human nature that irradiated the sodden stupidity of the Dutchman and crowned it with the divine attribute of self-surrender? So that of all the thousands who have been inspired and exalted by our honored guest, there is not one sitting here to-night who would hesitate to reach his palm across the table to our friend and expect to find it grasped with that genial pressure of response which is born of a perennial fund of manly fellowship.

And do you say that for a man to thus carry himself for half a century is not to signalize himself among his kind? I will answer that it bespeaks the highest and noblest combination of human attributes. The path of military distinction is strewn with the uncounted horrors of the battle field. The way to forensic glory is lined with the losses and sufferings of the defeated. Even the sacred office of the church is shrouded with tears and groans of sundered ties of affection; but the great actor who holds himself steadfastly loyal to the fundamental truths which underlie and inspire the consciences of men who, nurturing in the sacred shrine of his own heart the purest type of human conduct, holds high and clear above the sordid souls of men this shining example, salutes the best there is in human nature, points the way for all true and manly effort and thus performs a noble function in the upward progress of the race.

And so to-night, sitting down at meat with your friends, Joe Jefferson, above the welcome music of their words of praise, above the swelling chorus of their loud applause, we are all ready to believe that you can gladly understand the thing there is about you which we do most of all admire and love is not the consummate skill and art with which you have, with such surpassing success, so fashioned the portraits which you have given us behind the footlights, but that everywhere and all the time through your public career of half a century you have depicted no human quality of mind and heart which could for a moment compare with what we knew you all the time yourself to be, a man of men, a prince of good fellows, a loving husband, a noble citizen, and a true friend.

Parke Goodwin was also among the speakers, who included Mayor Strong, the Rev. Dr. Van Dyke, General Woodford, Captain White and Simeon Ford. Mr. Ford, who is the proprietor of the Grand Union Hotel, made many humorous references to the relations existing between "the actor who prances on the boards, and the landlord who prances on the boarders."

The evening was one of mirth, eloquence and good feeling. After the dinner ended, Mr. Jefferson and a select number of members and guests descended to the cafe where fun and entertainment continued until after two o'clock in the morning.

## THE DRAMATISTS CLUB LIST.

The Publication Committee of the American Dramatists Club announce that the second annual edition of the Club's List, comprising the titles and names of authors and owners of all current plays, will be published on or about May 1. The book this year will be more complete and representative even than it was last year.

As an advertising medium it has great value. It is kept and constantly referred to for one year. The guaranteed edition is 7,000 copies, which are sent free to every theatre and traveling manager in the United States.

The List is one of the best methods yet devised to check play piracy, and its utility in that regard as well as its unique advantages for advertising purposes have led numbers of representative actors and managers to give it their support this year. Among the advertisers already secured may be mentioned Charles Frohman, A. M. Palmer, Nat C. Goodwin, Hoyt and Thomas, Augustus Pitou, T. H. French, Rudolph Aronson, W. A. Brady, and many others equally important in the theatrical world.

The Publication Committee state that the advertising pages of the List will be closed at an early date. Orders and copy should be sent at once to the Committee, in care of the American Dramatists Club, 1440 Broadway.

## MADAME MODJESKA'S TRUE CONDITION.

Frank L. Perley says that the despatches from California regarding Madame Modjeska's condition are exaggerated. The story that her arm is paralyzed is false. She carries it in a sling, it is true, because it is still helpless, owing to the fact that during her illness the blood circulation was interrupted. She will undoubtedly, he says, regain the use of the member speedily. Her health is improving rapidly and Mr. Perley has not a doubt that she will be able to resume acting next Fall. That is her intention and expectation, based upon the unreserved opinions of her physicians.

## UNDER THE BLACK FLAG.

The Otto H. Krause "Guaranteed Attraction," as its bills proclaim, is playing The Silver King, Hearts of Oak and The Runaway Wife through Southern Texas. All of these plays are copyrighted, and the "Guaranteed Attraction" has no legal right to produce them.

C. P. Walker, manager of the new Fargo Opera House, Fargo, N. D., deserves credit for his stand in favor of honest players. Moore and Livingstone, who pirate Trilby, The Lost Paradise, The Fatal Card, The War of Wealth, The Cotton King, The White Slave and other plays recently applied to Mr. Walker for a date and were turned down.

John D. Clifton writes that a company calling themselves the Lyceum Comedy company pirated his play, Ranch King, at the Kalamazoo, Mich., Opera House last week. He also declares that Punch Robinson, Eunice Goodrich, Kitty Rhoades, and J. C. Rockwell are pirating his play, Myrtle Ferns, under different titles.

The Moore and Livingston company have been pirating The Fatal Card, The Stowaway, and other manuscript plays. A bicycle firm are said to furnish them with eight stands containing their advertisement, and also to furnish a bicycle each week at factory price.

## CUES.

Iola Pomerov is organizing a company for a Spring tour of New England with Little Hurricane.

Lewis Baker has been playing Colonel Dennant in The Squire of Dames since Robert Edeson left the cast to appear in Bohemia at the Empire.

Elam Hatch, of Rochester, N. Y., and Mrs. Ray Seamon Beane, of Philadelphia, were married in Philadelphia on March 30. The bridegroom gave to the bride a pair of solitaire diamond earrings, a large turquoise ring surrounded with diamonds, and a house in Rochester.

Ada Van Etta's Gloriana company has closed at Pittsburg owing to illness of Miss Van Etta, who has returned to her home at Buffalo.

## THE ELKS.

The Steubenville, O., Lodge has elected: Exalted Ruler, George N. Henry; Esteemed Leading Knight, John McClave; Esteemed Loyal Knight, H. B. Thompson; Esteemed Lecturing Knight, C. A. Tappan; Secretary, W. M. Trainer; Treasurer, J. W. Cookson; Tyler, J. B. Griffith; Trustee, J. C. Bigger; Representative, D. W. Beall; Alternate, W. M. Trainer; Appointive Officer, Spence Wallace; Chaplain, A. C. Lewis; Inner Guard, R. P. Patterson; Organist, F. W. Floto; Stewards, Jay Sweeney, King Bentz, and Clark Crumley. Reports showed the lodge in excellent condition and the secretary's salary was increased.

Orange, N. J., Lodge, No. 135, has elected Exalted Ruler, Philip Kingsley; Esteemed Leading Knight, Victor F. Lecoq; Esteemed Lecturing Knight, William F. Burton; Esteemed Loyal Knight, Frank M. Hemphill; Trustee, J. J. Barry; Secretary, A. Koehler; Treasurer, Jacob Weber. A smoker will be given April 8.

York, Pa., Lodge 213 has elected Exalted Ruler, James G. Glessner; Esteemed Leading Knight, W. I. Koller; Esteemed Loyal Knight, W. S. Owen; Esteemed Lecturing Knight, W. S. Heiges; Tyler, C. H. Quickel; Trustee, Lee Remeberg; Secretary, T. S. Beard; Treasurer, F. G. Metzgar.

Wilmington, Del., Lodge 307 has elected W. O. Brown Exalted Ruler; Dr. J. A. Ellygood, Hugh C. Brown and Samuel G. Cleaver were chosen to the other chairs. Frank M. Smith was elected Secretary and Hunter Grubb, Treasurer. As soon as the Lodge can secure a suitable attraction they will give their annual benefit.

Oakland, Cal., lodge has elected Exalted Ruler, A. T. McDonough; Esteemed Leading Knight, H. N. Sloper; Esteemed Loyal Knight, F. T. McFeely; Esteemed Lecturing Knight, J. Seulberger; Secretary, J. J. Hanifin, Jr.; Treasurer, W. Landon; Tyler, C. H. Hawbacker; Trustees, C. A. Sessions, O. Benas, and C. H. Butler. E. H. Benjamin, the retiring Exalted Ruler, has been presented with a symbol of the order set in diamonds.

Trenton, N. J., Lodge 105 has elected: H. B. Moses, E. R.; J. M. Atwood, E. L. K.; J. H. Backes, E. L. K.; W. L. Borwis, E. L. K.; Edwin Fitzgeorge, Secretary; William Ossenberg, Treasurer; Samuel Dickinson, Trustee.

Racine, Wis., Lodge 252 has elected: E. R., C. A. Armstrong; E. L. K., P. Bitelson; E. L. K., Jas. W. Owen; E. L. K., E. E. Hand; secretary, W. J. Hopkins; Treasurer, C. E. Carpenter; tyler, G. H. Covert. The lodge is prosperous and rapidly adding to its membership.


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# THE FOREIGN STAGE.

## THINGS THEATRICAL IN LONDON.

[Special Correspondence of The Mirror.]

LONDON, March 27, 1896.

The hereinbefore mentioned True Blue, that strange sexual cum steam-boiler play at the Olympic has already drawn royalty to see it. The Duke and Duchess of York and the ditto ditto of Fife have looked in to see the poor heroine and her nice white satin frock "stewed," as the low comedian puts it. In announcing the Yorkist visit the other evening the *Daily News*,

MISNIE THURGATE.

by a slip of the ink, referred to the play as Blue Beard. The writer or compositor of the paragraph, doubtless not unnaturally, gave his strange play this Mormonic title by reason of the number of women which the blithering captain is suspected of having stowed away on board.

I enclose you a picture of Minnie Thurgate, whose sister, Lillian, is in New York. Both, by the way, are so clever that their fame is international.

Certain theatrical journalists are wondering (in print) why Robert Buchanan is keeping so quiet concerning the charge of plagiarism which (as I fully described to you) the novelist-playwright, Christie Murray, brought against him with regard to The Romance of the Shopwalker. You will remember that Christie charged Robert (and his collaborator the so-called "Charles Marlowe"—who is Harriet Jay) with having conveyed this play from his (Murray's) story, The Way of the World, and added that he once started a play himself on the subject and asked Robert to collaborate therein.

Up to now, the only "answer" to Murray's charge has come from Mrs. "Charles," who states (what every critic guessed) that *the* source of the play was Samuel Warren's Ten Thousand a Year, which (as "Charles" or Harriett naively adds) *may* also have been the basis of Murray's story. Roberts' own silence in the matter is difficult to understand, for he is seldom silent about anything, but generally takes a pen in each hand and avails himself of the potentiality of boundless ink. However, he may only be taking a little breather after his late volcanic onslaught on William Archer, the critic. R. B.'s letters to W. A. are (as W. S. might say) still extant and written in the choicest Billingsgate.

Speaking of critics, the April number of the *Theatre*, an advance copy of which has just reached me, leads off with an article guying the reverential awe and the grovelling attitude which our managers and mummers manifest toward the *Daily Telegraph*. The writer (who evidently loves not Clement Scott) gives examples of one year's *D. T.* "prophecies" regarding new plays. It starts with The Notorious Mrs. Ebbsmith, which was practically a failure, running less than three months, although the *D. T.* called it Pinero's "masterpiece" (which it isn't), and asserted that "all London" would flock to see it, which it didn't. Ditto, ditto with regard to The Benefit of the Doubt which ran two months. Ditto, ditto with regard to Daly's production here of The Two Gentlemen of Verona, which ran one solid week. The *D. T.* also gushed over Her Advocate at the Duke of York's, and again said that "all London" would, etc., etc., but "all London" again didn't; in fact, not enough of London went to keep the play on for more than two months, and then it lost money all the time. And so on and so forth. It is undoubtedly a fact that the *D. T.* either per the pen of Scott or his deputy-sub-assistant-critic, does indulge overmuch in prophecy—which, as one of your own humorists has wisely pointed out, is never safe unless you know. At the same time (as I have remarked before) our "Clemmy"—much—and often—as I and others may differ from him, is one of our ablest critics. But I do wish he would not be so "ultra" enthusiastic (as he would call it) when he enthuses, and so overwhelmingly scathing when he scathes. It's all excess of emotion, I suppose.

The aforesaid hitherto ill-fated Duke of York's is to reopen next Saturday week under the management of Horace Sedger, who produced the first piece (and first failure) there, viz., The Wedding Eve. Sedger (with him Michael Levenston, one of the shrewdest of his shrewd race) is to try his luck with The Gay Parisienne by George Dance, a musical mixture, which has for some time been on the road and is this week at the Elephant and Castle Theatre in the New Kent Road. I sampled the piece at this house this week, so as to be ready for the production at the Duke of York's, and found it highly amusing in its rough and tumble way. It starts out by being nearly as good as the same author's Lady Slavey (which has been touring for three or four years), but its second act falls off in quality and is moreover disfigured by a lot of wheezes and business built around death, mourning, funerals, etc. Happily this form of humor, once popular in such farces as The Spectre Bridegroom, and the latest example of which was in Turned Up, has died out. Your gruesome graveyard wit seems very cheap to-day and always nasty.

The second act is (so Sedger asserts) being entirely re-written for the West End production. The Gay Parisienne ought to make a success at the Duke of York's unless the management do as West End Theatre rules did with The Lady Slavey, The New Barmaid and one or two other pieces of the kind—namely, refine all the rollick out of them.

Talking of gruesomeness, they have gone in for something of the sort even at the usually lively Tivoli Theatre of Varieties (you mustn't call them Music Halls now, you know). The Tivoli sketch is entitled The Diver's Story and in it Leo Stormont, "patriotic" baritone, shows how he dived to find treasure but only succeeded in bringing up his sweetheart's corpse. Happily the sketch like Midshipman Easy's Wet-Nurses' Baby, is only a little one and there is plenty of comic singing and other merry fooling in the programme. At this hall and the other halls of the Syndicate, viz., the London Pavilion and South London, the pretty Julie Mackey (somewhat loftily described as "America's Song-stress") is scoring with an Anglicised version of a New York ditty entitled "A Little Piece of Orange Peel."

Last night was Kohmertz Bottle Night. It is the habit on such occasions for many theatrical folk (including even a Goy like your Gawain) to go to Petticoat Lane as was, Middlesex Street as is, which is down Whitechapel way, and have a high old time with their Hebrew friends. Many persons of footlight and leading may then be observed here doing themselves well with Mozzacleise washed down by copious draughts of Kosher rum.

Speaking of the above-named Ancient Race, a series of very Jewish operas is to be given at the long ill-fated Novelty Theatre all next week. The pieces are Judas Maccabeus, Rabbi Joseiman, The Persecution of the Jews in Portugal, King Solomon, and Salamita.

I thought the above Hebrew details might be interesting because I recently read in my *Entr'acte* that there are sixty-six synagogues in New York! Are you thinking of building any more?

Quite a rash of what are called "Living Photos" has broken out over the face of Music Hall (I beg pardon—"Variety") London. The first of these was called "The Cinématographe," and I first saw it privately exhibited at the Marlborough Hall adjoining the old Polytechnic which is now the headquarters of the Y. M. C. A. and fine headquarters too. The Ciné—what's its name—was forthwith secured by George Edwardes and Co. for the Empire, and last night the Alhambra (which is opposite the Empire) turned on some "Living Photos" on its own account. Several other variety houses are arranging for specimens. So sheeplike are our managers that they always imitate each other and generally end in upsetting a good show.

This Ciné thing-amy jig—is a remarkable development of what might be called continuous photography. A series of photographs taken on a continuous band at the rate (it is claimed) of 900 and even 1,000 per minute, are projected life size upon a screen at exactly the same rate of movement as when they were taken. Thus each vast photograph is all alive O! everything going on exactly as though you were witnessing it at first hand. The pictures include a blacksmith's forge in full blast; an excursion train disgorging its passengers; a street in Paris with the traffic in full swing; and Conjuror Trewey (manager of the show) in a couple of his well-known plate-spinning feats. The only defect in the original representation was a frequent jumpiness of the pictures, which was sometimes so accentuated as to make you think you had contracted a bad attack of the jim-jams. But it is all right now. Once get the phonograph to work in connection with these living photos, and there will be no need to go anywhere to see anything. The Grand National Race, the newest play, the Drury Lane operas, the latest sketch, the forthcoming Henry IV. shows at Daly's, and the interior of Tree's very own new theatre, which he has signed the contract for building, can all be witnessed in your own home, sweet home.

In my notice of The Grand Duke at the Savoy I reminded you that Gilbert doesn't waste much in the way of play material. He has this week given another proof of his carefulness in this regard by arranging to alter, to fit Cyril Maude, a play he (G.) originally wrote for Willard. Maude and his gifted wife, Winifred Emery, are to produce this play when they go into management at the Garrick, of which house Gilbert is landlord.

Speaking of the above artistic actress, what on earth possessed your printer to describe her (under the portrait you published on March 21) as Winifred "Minerva?" Great Scott! What a misprint for Emery.

Before the Maudes take possession of the Garrick, Willard (now "resting" awhile) will put on a new play by Henry Arthur Jones. From what I have heard of this piece it seems that Willard's character is very similar to that of "Professor" Dethic, the mock mesmerist in Judah, which character was a transcript, so to speak, of Bard Browning's "Sludge the Medium." Some of the players don't seem to think nobly of the new play. But this is generally a good sign. Anyhow, we are all hoping that Jones will in this play make us some atonement for Michael and His Lost Angel.

No new production of any calibre is on this week, but next week we shall begin to be busy. On Thursday afternoon at the Court we are to see the Sarah—Grand—loquently named new piece, The Heavenly Twins, and on Saturday night will come Sims and Shirley's new Princess's drama just renamed The Star of India, the production of The Gay Parisienne at the Duke of York's, and the starting of Sir Augustus Harris' latest English opera season at Drury Lane. A few days later there will be presented, among other things, Murray Carson and Louis Napoleon Parker's new comedy, Rosemary, at the Criterion, Clo Graves's new farcical comedy, A Mother of Three, at the Comedy; Owen Hall and Sidney Jones's new Japanese opera at Daly's; Jerome Klapka Jerome, Adrian Ross', and Osmona Carr's new musical play at the Prince of Wales'. George Edwardes and company at Daly's, and Arthur Roberts and suite at the P. of W.'s are girding at each other for choosing the same dame. Each says he chose it first and calls the other by various euphemisms, all tending to prove the other is a bit of a liar.

This is glorious news which reaches me while engaged in shedding my ink in your worthy cause. I allude to the cablegram announcing the stringent edict just passed in one of your States against the Mammoth Matinee Hat! But—

Is it true that Cincinnati,
(State so gloriously Haw-tatty)
Has by Ukase tit-for-tatty
Dropped on Damsels far too Hatty
If true it be,
Then thus saith G——
"Long may'st thou wave, O Cincinnati!"

GAWAIN.

## PLAYERS AT THE GERMAN CAPITAL.

BERLIN, March 22, 1896.

We have been associating with kings for the last few weeks. Henrys and Richards and Henrys again. Ernst von Wiedenbruch's historical drama in five acts with prologue, King Henry of Germany, is having enormous success at the Berliner Theatre. It is on the whole the best thing Wiedenbruch has done. The fact that on the opening night the interest of the audience was kept at high pitch for four long hours proves that the play has great dramatic strength. The characters are clearly drawn and the style is strong.

I believe some German historians have picked a flaw in one or two minor scenes, and accused the author of not confining himself strictly to facts. Oh! these German historians! Verily, they resemble the exterior of their universities—mighty, gray, cold and stony! I wonder what a historical drama of theirs would be like. The cast of King Henry is in every way good. Otto Sommerstroff in the title role is most excellent.

Shakespeare's beautiful Henry IV. was revived at the Imperial Theatre, and a week later at the Deutsches. The performance at the latter house was the better. Hermann Muller, though by no means an ideal Falstaff, was satisfactory, and Emanuel Reicher as King Henry was most excellent, especially in the death scene.

The real artistic achievment of the evening, however, was that of Josef Kainz as Prince Henry. We know what Kainz can do when he is in the humor, but his Henry of Wales was a surprise to even his most ardent admirers. It seemed to me, as I followed him from scene to scene, that I had never before seen this role interpreted. Another worthy of mention is Agnes Gorma, who made a charming and life-like picture of the small role of Lady Percy.

We had Richard II. too at the Imperial Theatre. But what with Herr Natkowski's Richard and the plunging horses I didn't get to hear much of the play. If Richard wasn't threatening to jump into the pit the horses were, and an uncomfortable atmosphere pervaded that portion of the house during the whole of the tragedy.

This week we are to have Richard III. at the Deutsches with Kainz for the first time in the title role. Another revival, also containing a Henry, the fifth on the Berlin stage this season, went on with good success last week at the Schiller. The play was Count Hammerstein by Wiebrandt. Hammerstein is also historical and many have been the comparisons drawn between it and Wiedenbruch's Henry of Germany. But this is most unfair to both parties. If Wiebrandt lacks Wiedenbruch's dramatic force, he, at least, overreaches him in style and poetic expression.

Two of the most popular and in their individual ways best Vienna actors have just closed most successful Berlin engagements. Tewele, the inimitable comedian, opened in Bisson's comedy, Monsieur le Directeur, which proved such a success that he ran it to the end of his engagement, fifty consecutive nights.

The veteran Baumeister, of the Burg, was unfortunately with us for a much shorter time. He gave us several masterful performances of Calderon's Judge of Zalamea, Ludwig's Erbförster, Paul Heyse's Paul Lange and, as a parting treat, his wonderful production of Wer-

HEDWIG NIEMANN RAABE.

ner in Lessing's Minna von Barnhelm and Hedwig Niemann-Raabe stepped in and played the Franziska. This latter artist has just been showing us how to make a woman of flesh and blood out of that paper doll, clap trap role of Madame Sans-Gêne and pretty Jenny Gross, with whom the public and Sardou were satisfied until now, has been sorely defeated. Yes, Niemann-Raabe is on in years (she is over fifty, though she doesn't look out of the thirties) and she is small and plump. But what technique! What a laugh! and tears—even in Sans-Gêne they did not forsake her. When her husband says Napoleon wants him to divorce her three blinks of the eyes and there they are two big tears rolling down her cheeks. It is seldom that this artist appears in public now, but this year we have been particularly fortunate in having her in several plays. Her Franziska in Minna von Barnhelm is world renowned and is worthy to stand side by side with Baumeister's Werner. The house was, of course, sold out days in advance down to the last standing place.

Of the ten thousand (more or less) new plays which have been brought out here in the last few weeks, with the exception of those already mentioned, none has met with more than momentary success. They were all more or less good, few more and many less. Last week another one was given us entitled Miss Titian, by Benno Jacobson. The principal role, capitally played by Louise von Pollnitz, saved it from falling through. This estimable artist kept the audience in the best of humor up to the last act, but here even she was unable to bridge over the many weaknesses in the manuscript.

Adolf von Sonnenthal of the Vienna Burg Theatre begins his Berlin engagement on April 1. The plays chosen are Schiller's Wallenstein's Death, Lessing's Nathan the Wise, Shakespeare's King Lear and Ohnet's Master of the Forge.

Z. E. H.

## NOTES FROM ABROAD.

Gabrielle Drunzer is one of the most promising among the younger set of French actresses. She is remarkably handsome, as all the women engaged at the Vaudeville must be. It seems to be an inflexible rule at the Vaudeville that no actress, except the stars like Réjane, Sisos, and Legault, has the right to be homely. Mademoiselle Drunzer does not content herself with being very beautiful. She knows how to act, and she really does act. Her Princess Elisa in the original production of Sans Gêne was a well conceived and intelligently presented characterization.

A new opera by Alphonse Duvernoy, Hellé, will soon be produced at the Paris Opera. It is said to "float between the recollections of paganism and the advent of a new world." Madame Rose Caron will be prima donna.

Henri Lavedan's Prince d'Aurec is to be revived at the Paris Gymnase.

The Paris Vaudeville will soon revive Maurice Donnay's Lysistrata with a new cast.

César Franck's opera Ghiselle has been actively rehearsed at Monte Carlo. Emma Eames has the title part, which is described as of a "pronounced passionate, even savage, character."

Mlle. Augustine Abbiate, Mlle. de Grandchamp, MM. Angles and Bistesi are giving musicales and readings before the colony at Nice.

La Tortue, a vaudeville, by Léon Gandillot, was lately produced at the Paris Nouveautés with marked success. It is broadly farcical, and contains a rather startling scene in a bridal chamber.

Madame Marie Samary opened her "theatre for young girls" in Paris on a recent Sunday afternoon. The programme is said to have been too colorless, even under the circumstances.

The paid claque at the Paris Opera is to be discontinued. Another claque is planned, the members to be admitted free, and to wear evening dress with white cravats, but no gloves. They will be led by a salaried chief. So cold are Parisian audiences that a claque is regarded as a positive necessity.

Wanda de Boncza, leading actress at the Paris Odéon, has been secured for the Comédie Française company.

Marie Lloyd's coachman stole a watch and a diamond ring of hers recently, and was sentenced to two months at hard labor by a London magistrate. Marie offered to withdraw the charge if the thief would crave forgiveness, but he would not have it so.

Outward Bound, a new musical sketch, written and performed by Nellie Ganthony, has succeeded as a curtain-raiser at Terry's Theatre, London.

Henry Arthur Jones is writing a new play for E. S. Willard, who will appear as a clairvoyant or mesmerist. The piece is, as yet, unnamed.

George R. Sims and Arthur Shirley's new drama at the London Princess' is called The Star of India. It is said to be strongly picturesque and patriotic.

Alfred Heming, Sr., an actor well known in the English provinces thirty years ago, recently died in London.

The London run of The Squire of Dames has ended. It will be succeeded by a new play by Murray Carson and Louis N. Parker.

In consequence of complaints from numerous girls of the best Parisian families, who have not been allowed to hear Thermidor, certain lines unfit "for ears polite" are to be expurgated.

Burani and Soubron's new melodrama, The Metropolis of London, at the Menus Plaisirs, Paris, will have three sensational scenes, one showing Westminster Bridge, another, a land slide, and the third, a train passing through an underground tunnel.

A marble bust of the late Alexandre Dumas fils, by Carpeaux, has been placed on the Escalier d'Honneur, of the Comédie Française. Mme. Dumas was present at the unveiling of the bust.

The Australian critics, after seeing The Notorious Mrs. Ebbsmith, have decided that Pinero must be a woman.

Mick Tier, who weighed 300 pounds, and was well-known as a friend to every hard-up player in Australia, has died in Adelaide. Formerly a circus clown, he spent many of his later days in arranging benefits for stranded actors.

Scot Inglis, one of the best native Australian actors, is coming to America in a few months.

A melodrama, The Land of the Moa, has made a hit in the antipodes. A horse leap over a chasm 22 feet wide is the drawing scene.

Australian theatres are checking bicycles.

Louise Beaudet is singing at the Palace, London.

Jennie Rogers and Fitzroy Morgan have been added to the cast of A New Barmaid in London.

The Span of Life has ended a run of 110 nights in Paris.

A new drama by F. C. Philips, John Chetwynd's Wife, will soon appear in London with Cynthia Brooke in the title part.

## A NEW OPERA AT THE FIFTH AVENUE.

It was announced yesterday at the Fifth Avenue Theatre, that a new comic opera would be produced there following Sydney Rosenfeld's season. Nothing very definite, however, could be ascertained about it.

# VAUDEVILLE STAGE

## A TALENTED MIMIC.

CHARLOTTE PARRY.

There was a time when it was not considered necessary to be pretty, graceful or refined in order to be a successful vaudeville performer, but times have changed and the actress possessing the above qualities stands a better chance of making a hit with the fickle public than her sister of the old-fashioned rough and tumble order.

Charlotte Parry, whose picture appears herewith, belongs to the new school. She is a pretty, intelligent, refined girl, who has won her position on the stage by hard work, pluck, and a determination to succeed, which helped her to surmount obstacles which would have sent many a girl back into obscurity, utterly discouraged.

When Charlotte Parry read of the great success of Cissie Loftus in London she determined to follow her example, and put to good use the talent for mimicry which she had had from childhood, and which up to that time had been used only to amuse her relatives and acquaintances.

So she shook the dust of Milwaukee from her dainty feet, and came to New York to study and perfect herself in the arts of singing and elocution, so that her imitations might be given with proper effect. She was encouraged in this step by the members of the Milwaukee Press Club, of which she is a sort of protege.

She studied hard under Franklin Sargent, Nelson Wheatcroft, Fred Williams, and Jesse Williams. The first opportunity to show her talent for mimicry, in public, came early in 1895, when she was engaged to appear at a ladies' matinee at the Manhattan Athletic Club. This appearance was so successful that she was engaged for the Eden Musee. She remained at this house for eight weeks, during which time she established herself as a popular favorite. During this engagement she produced a monologue in a popular vein, called The Heart of a Woman, which was written especially for her. Her imitations seemed to please her audiences so well, however, that she determined to devote herself to them, and since that time she has appeared in them in many of the leading cities in the United States.

Miss Parry has given successful imitations of the following distinguished performers: Ada Rehan, Viola Allen, Tony Pastor, Maggie Cline, Vesta Tilley, Yvette Guilbert, Sarah Bernhardt, Nellie Ganthony, Bessie Bonehill, Judic, Cissie Loftus, William Gillette, and John L. Sullivan. It takes her a very short time to get an imitation into shape for public presentation. For instance, her imitation of Viola Allen was put on after a single visit to the Empire Theatre when The Masqueraders was having its run. She chose one of the most difficult scenes of the play, that part of the first act in which Miss Allen as Dulcie Larondie hears the music at the hunt ball, and frets because she isn't in society.

She has seen most of her other models but once or twice, and her lifelike imitations on that account are all the more remarkable.

In conversation with a MIRROR man the other day, Miss Parry said that it was through the kindly interest of Manager A. M. Palmer that she was tempted to try her luck as a public entertainer, and that whatever success she has attained has been due in great measure to his advice and encouragement.

"Have you thought of giving an imitation of Chevalier?" asked THE MIRROR man, of Miss Parry, as they chatted.

"Of course," she replied with a laugh, "I went to see him last week and I do think he is a great artist. I shall have some difficulty in giving an exact reproduction of his many and varied movements, but I have been practising ever since I saw him, and have learned his 'Little Nipper' song, with its cute little speeches which he delivers with such telling effect, and I think I will try it during my engagement at Keith's Bijou in Philadelphia next week."

Miss Parry will start in a few weeks on her first trip to California, where she will fill a long engagement at the leading vaudeville houses. If her Western audiences are as appreciative as those she has faced in the East, her sojourn in the land of flowers and sunshine ought to prove one of the pleasantest periods in her career.

## THEATRES AND MUSIC HALLS.

### Keith's Union Square.

The Easter bill includes Catherine Lewis, who makes her vaudeville debut. She appears in a sketch, assisted by Charles Stuart. The other features are Wood and Sheppard, musical comedians; McAvoy and May in a new act; Smith and Campbell, talking comedians; Adele Purvis Onri, slack wire juggler and revolving globe performer; the Donatos, one legged acrobatic clowns; Lavender and Tomson, comedians; Crawford Brothers, eccentric comedians and dancers; Merritt and Sheldon, burlesque trapezists; Sexton Brothers, novelty acrobats; Meyer Cohen, songs with views; Robinson, Baker and Robinson, expert jumpers; Lina Mae Crews, a new soprano; the Three Helstons, dancers; and Colby and May, ventriloquists.

### Proctor's Pleasure Palace.

Billy Emerson, the famous minstrel comedian; Selma, the prima donna, and Sandow, the man of muscle, are the star features of the bill which includes John W. Ransone, the Ruler of New York; Papinta, the myriad dancer; Drummond Staley and Belle Birbeck, the musical blacksmiths; Gyori Juliski, Hungarian female bari tone; Till's marionettes; Barry and Bannon, Irish comedians; Kissell and Sultana, lightning musket drillers; John C. Leach, Chinese impersonator; and the Anber Sisters, duettists. The following comediennes, serio-comics, and soubrettes are engaged in more or less friendly rivalry: Lottie Gilson, Georgie Parker, Jennie Eddy, Maud Raymond, Gertrude Mansfield, and Sadie Fox.

### Tony Pastor's.

Katie Rooney, fresh from her road triumphs, heads the bill. Others in the long list are Barney Ferguson and Marguerite Ferguson, in a new specialty; Lillian Green, in new songs; C. W. Littlefield, comedian and mimic; Charles B. Lawlor, comedian; A. H. Roberts and May Smilax, comedy piano and knockabout act; Thomas E. Glynn, banjoist; James B. and Fanny Donovan, in their dog story sketch; Sheffer and Blakely, negro specialty; the Original Big Four; Val Vino, juggler; Bessie Searle, singer; Paddy Murphy and Blanche Andrews, Irish sketch; Gray's Marionettes, the Marshs, and Young Sheridan.

### Proctor's.

Weber and Fields, who are filling a special engagement with Proctor at $1,000 a week, head the bill. The other features are George Lockhart's comedy elephants; The Ammons Clerise Trio, vocal selections; Elsie Adair, serpentine dancer; Watson and Hutchings, German comedy duo; The Parkins, with their giant heads; Long and Little, musical clowns; The Baggessens, human corkscrew and juggling waitress; Little Carrie, musical expert; the Sisters Arnold, duettists; the Kodaks, acrobatic comedy sketch; Lang and Sharp, comedy duo; Bimbo and Tehi, necromancers; John C. Leach, Chinese specialty; Verie Nobrigga, soubrette; Bartelmas, equilibrist; and Clara Schlee, serio-comic.

### Hammerstein's Olympia.

Marguerite, with its wealth of attractive features, continues its prosperous career. Nina Conti (the Countess Kielmansegg) and Fatima, the celebrated Turkish dancer, who does strictly proper work, have been well received and continue as features. The new vaudeville feature this week is the American debut of the Tiller Sisters, eight in number, who come direct from the London Alhambra. The other performers are Amman, the impersonator; Virginia Aragon, queen of the lofty wire; Horace White, ventriloquist; the Sisters Casselli, dancing comediennes, and the Frederick troupe of demon athletes.

### Koster and Bial's.

Chevalier changes his programme slightly this week, singing for the first time in America his famous "Coster's Serenade." The newcomers are Florrie West, the dainty comedienne just over from London; Herr Grais and his trained baboon and donkey, who make their American debut, and the Horn Brothers, grotesques, who make their first United States bow. The other numbers are furnished by Paul Martinetti and his pantomime troupe, who are in their last week; Cora Caselli, "legomania" dancer; William Olschansky with his educated felines and rodents; Harriett Vernon, singer, and Ida Fuller in her new sensational dances.

## LAST WEEK'S BILLS.

KOSTER AND BIAL'S: Chevalier continued his successful career, and although it was Holy Week the house was filled at every performance. He sang the same songs as during his first week, and his hit was as pronounced as ever. The Three Delevenes, acrobats, made their American debut. Their act is novel and interesting.

Ida Fuller repeated her dances with the extraordinary light effects. The calcium men had their cues down to a fine point, and the performance moved with the greatest smoothness and was enthusiastically applauded. Harriett Vernon sang her new English songs and some of her old ones with her accustomed success. Paul Martinetti and his pantomime troupe made their usual hit with "A Terrible Night," which seems to grow funnier with each performance. William Olschansky exhibited his trained rats and cats, and turned a few handsprings into the bargain. Clotilde Antonio did her pretty and graceful contortion act.

KEITH'S UNION SQUARE: McAvoy and May made the hit of the bill last week. There is not a soubrette on the stage who works so hard as Miss May, and there is no comedian of his class who can be funnier than Mr. McAvoy. His make up is a fearful and wonderful affair. Their combined efforts resulted in bringing howls of delight from all parts of the house. The manner in which they responded to the applause when their act was finished was a study in itself. The Craggs made a sensation with their tumbling. The smallest member came in for the most applause.

Charles Wayne, who took the place of George H. Wood, who is on his honeymoon, made a distinct hit with his quaint singing and dancing. His jokes were also much appreciated. Smith and Fuller were well received. Their musical act is one of the neatest on the stage at the present time. Imro Fox conjured and jested in his happy way. The Donatos proved that one leg more or less doesn't matter when one wants to make acrobatic fun. Professor Woodward's trained seals and sea lions gave a marvelous performance. The little clown seal was extremely funny.

Lillie Wren, a petite soubrette, sang two "kid" songs, one of which, "Dolly's Mamma," by George W. Day, made a distinct hit. Her last selection was on the operatic order. The Four Cohans danced gracefully, and introduced some good comedy work in Goggle's Doll House.

Mlle. Christine exhibited her trained dog, and the Sisters Mendoza did a clever trapeze act. The Crane Brothers were lively rustics. Kokin, who is now a "Prince" on the bills, juggled dexterously. West and Burke were amusing in The Countersign, and Rawson and June did a clever club-juggling act.

PROCTOR'S.—The Russell Brothers proved a good drawing card last week, and full houses laughed at their antics, which are always extremely funny. Georgia Parker made an emphatic hit with her clever songs and dances. She is one of the most entertaining comediennes on the stage to day. The Olifans danced on all of their legs, and sang their very catchy song "We are the Merry Three." Their act is novel and interesting. Fields and Lewis paved the way for George Lockhart's comedy elephants, and both made big hits.

Johnnie Carroll sang some Irish-American songs in his inimitable way. Falke and Semon made fun and played music. May Howard sang some new popular songs and made a hit. The three Sisters Don sang and danced in their own English way, with a change of costume for each song. The acrobatic comedy act of the Morellos was pleasing. Ada Godfrey, Julia Taylor and Sadie Fox made separate serio-comic hits. Dick and Alice McAvoy presented a very neat little song, dance and acrobatic and banjo act. There were two "Professors" in the bill—Scotch and Glenfield. The former aired his knowledge of dissolving views, and the latter gave his views on ventriloquism. Hilton, the juggler, and Kissell and Sultana were also in the bill.

PROCTOR'S PLEASURE PALACE: Selma continued to charm her hearers with her exquisite rendering of difficult music. Her English selections seem to please better than those she sings in foreign tongues, and last week "Kathleen Mavourneen" awoke storms of applause. Sandow showed his muscular development and his strength in many interesting ways. Joe Flynn added some verses to one of his songs about the Raines Bill, and sang his other parodies in his familiar hurry-up and get-away fashion. He made a distinct hit. Jack and Rose Burke gave their very clever boxing act. Elsie Adair looked as pretty as ever and danced as only she can. Staley and Birbeck's musical and dancing act won applause. Phyllis Allen showed her splendid contralto voice to good advantage. She ought to sing a little faster in all of her songs, however; this would improve her already good performance immensely. Gertrude Mansfield showed her pretty figure in a very pretty suit of tights and sang a song called "I Don't Think," and several others. Fields and Hanson were amusing and harmonious in their musical comedy act.

Mabel Ward sang descriptive ballads in charming style. Mattie Aubrey sang popular songs in a popular way. Lalor and Chester were very amusing in their Irish act. The Parkins and Long and Little repeated their giant heads and musical clown acts. Mars and Juno (who were formerly known by some other names of mythological origin) juggled well. Nordheim balanced on the wire, and the Nelsonias made funny figures on a screen with the aid of a stereopticon.

HAMMERSTEIN'S OLYMPIA.—Nina Conti, known as the Countess Kielmansegg, a European dancer, made her first appearance in the dressing room picture in Marguerite last week, and scored an instant success. She is pretty and extremely graceful, and dances extremely well. Mr. Hammerstein's other discovery, Fatima, she of the Midway reputation, who has had lots of experience with the dance in which the feet and hands play so insignificant a part, also made her first appearance in the company. Fatima told Mr. Hammerstein that she could do other dances besides the one which made Chicago famous, and after a rehearsal he engaged her. She appeared in the regular Turkish costume, but aside from that there was nothing Oriental about her dance, which was a sort of hip and general body movement. She also executed a fiery Spanish dance, which was encored.

Amman's specialty was received with marked approval. His impersonation of President Cleveland on a duck hunting expedition is very clever. Horace White made his wooden figures talk in an amusing way. The Sisters Caselli sang and danced themselves into favor. The Morelly Brothers, who made their first appearance, scored a hit with their triple bar performance. The Fredericks Troupe, dressed as devils, did their diverting demon act. The one who stands on his hands for nearly five minutes ought to get a prize for endurance. Virginia Aragon was of course the star of the bill; her wire performance is more remarkable than ever.

TONY PASTOR'S.—George Evans made a pronounced hit with his two well known songs, "I'll Be True to My Honey Boy" and "Standing on the Corner." He had a few new jokes and a new parody on "Just Tell Them," etc., which was really funny. The Rogers Brothers cracked their Dutch jokes and danced on their wooden soled shoes, and sang their songs in a way which brought them the emphatic approval of their hearers. Lillian Green sang some up to date songs cleverly. The De Forrests did some dances which seemed to find favor. They wound up with an imitation of a pair of "mugs" of the East side and did a very realistic spiel. Caroline Hull sang songs in three voices and made a hit. Her low notes in singing "Ben Bolt" are exceedingly sweet. The Nelson Trio were agile dancers, and quick at repartee. Dean and Jose burlesqued the members of the 400 in their travesty. Layman, the man of 10,000,000 faces, showed at least twenty of them to the audience. Professor Osten showed his pictures and worked his marionettes. Millie Bertina contorted herself in most graceful fashion, and proved her right to be called "the flexible Venus."

Cecil Hesson, Dave Whiteley, Clayton and Grant, Welch and Welch (who do a very funny knockabout act), and Mons. Nizarras furnished the remainder of the bill. Of course the genial Tony was on hand with his new songs and parodies.

## SANDOW AND ZIEGFELD PART.

Sandow will not be under the management of F. Ziegfeld, Jr., next season. This will be a surprise to a great many people, as Sandow and Ziegfeld were supposed to be inseparable. They are still great friends, however, and the separation is merely a matter of business. Sandow's tour for next season had been all laid out in one-night stands, as he has been seen in all of the large cities several times and he and Ziegfeld thought more money could be made in the smaller places. A few days ago Sandow received a tempting offer to head a big vaudeville company which is to tour the principal cities next season and he decided to accept it in preference to doing the one night stands.

Mr. Ziegfeld says he will send out a big company next season and will spring a couple of big surprises on his competitors. As Sandow will be seen only in one night stands, his tour will in no way conflict with Ziegfeld's plans.

## A SOUBRETTE COMPETITION.

There are no less than six soubrettes in the bill this week at Proctor's Pleasure Palace. That means that from eighteen to twenty-five "popular" songs are to be sung at every performance. It also means that some of the performers will have to stop singing songs with which they have been making hits, because some of the others want to sing them too. There will be several crying spells, fits of hysterics and other feminine goings on, and Peacemaker Price will have his hands full of trying to arrange matters satisfactorily. A good plan would be to put the names of all the disputed songs in a hat and let blind luck settle the trouble. Whatever happens, the public will have to listen to the hair graying melodies of two dozen new ditties.

## THE DEMON ACROBATS.

THE FREDERICKS TROUPE.

The above picture represents the Fredericks Troupe, now performing at Hammerstein's Olympia. They seem to be pretty well tangled up, but it is their business to twist themselves about, so their peculiar pose need excite no comment except that it is a very odd wrinkle in the art of acrobatics.

Conn Fredericks, the manager and principal performer of the troupe, is, of course, an American. He was born in Chicago, and when he was quite young began his career as a gymnast. His folks were opposed to this step, as they are quakers, but young Fredericks was determined to win fame and fortune for himself as a performer of very difficult feats.

He made his first appearance at the Adelphi, in Chicago, doing a single trapeze act without a net. Soon afterward he took a partner and they did a double act. One day Fredericks made a miscalculation and fell from the trapeze on the orchestra chairs. He was severely injured, but had his bones mended and went on with his work. He formed, in conjunction with Gloss and Lavan, "The Russian Athletes," who toured this country many seasons with Barnum's Circus. They went to Europe and traveled considerably, appearing in all of the principal cities. When the troupe got back to London, they separated, and Fredericks organized his present company. This was about eight years ago, and they have been doing their act, which is a startling and difficult one, mostly done with two immense ladders, ever since. They played one engagement of six months in London at the Olympia. During that engagement Fredericks produced a ladder act which enlisted the services of twenty four people.

A MIRROR man had a pleasant chat with Mr. Fredericks at Hammerstein's the other day. He told many amusing and interesting stories of his travels. The troupe will go on a six weeks' tour of the Keith circuit at the close of their Olympia engagement, and afterwards may go to San Francisco. They must be back in London in September, and their time is booked solid for a year after that in the principal cities of Europe.

## HAMMERSTEIN ON FREGOLI.

In conversation with a MIRROR man the other day, Oscar Hammerstein spoke of Fregoli, who will appear at the Olympia on May 10. In speaking of him, Mr. Hammerstein grew very enthusiastic, and declared that he is positively the greatest vaudeville artist Europe has ever produced. "In the first place," said Olympia's impressario, "I have to pay him a larger salary than any performer has ever received in this country except Guilbert. He is entirely capable of entertaining an audience for a whole evening. He has played an engagement of four months at one of the finest theatres in Madrid, being the only attraction. His performance consists of a musical comedy, in which he assumes all the characters, speaking and singing in the voice appropriate for each one. For instance, he is seen first as a waiter in a café, singing as he polishes the glasses. There is a knock heard. He goes to see who is at the door, and immediately, without any wait, a young girl enters, dressed in the latest style. She sings about her lover, whom she expects to meet. A knock is heard, and she goes behind a screen to hide. The lover, dressed like a dandy, comes in at once, sings, and hearing a noise behind the screen goes in, and immediately an animated conversation is heard between the man and the woman. The popping of corks is heard, and a general good time seems to be going on behind the screen. Another knock is heard, the noise ceases, and an old man, the father of the girl, comes hobbling in. So the play goes on, each exit and entrance offering a new sensation to the audience. Fregoli employs twelve assistants, who stand in the wings and help him change his clothes. They are all trained in their work, and accompany him wherever he goes.

"A peculiar feature of our contract," continued Mr. Hammerstein, "is a clause to the effect that, if I choose, I can close him at the end of one week. He is so perfectly sure of making a hit that he put in that clause without the slightest hesitation."

## AL WILSON'S LATEST.

Al Wilson, the well known German comedian, came into the MIRROR office the other day. While he was transacting his business in the counting-room he saw our vaudeville editor passing through, and calling him aside, whispered very earnestly in the delightful dialect of which he makes such good use on the stage, "Say, I got somedings impordandt to dell you; vaid a minute." The MIRROR man waited, and when Wilson had transacted his business he told him this wonderful story:

"Dis is how it vos. De udder night, as I vos going oudt, my vife says to me, 'Al, you bedder dake your rewolwer mit you to-night.' I says, 'For why shouldt I dake de pistol along?' Undt she says, 'I don't know how it vos, but I feel a feeling dot you may need it already yet before you get home again.' Vell, chust to blease her, I dook de rewolwer, put it in my hip pocket, undt vendt oudt. As I vos on my vay home aboudt 2 o'clock in de morning, coming along Proadt vay, near Dwendy ninth Sdreedt, a feller punked into me, undt I felt him reaching into my vesdt bocket for my beaudiful gold vatch. At once on de sbodt, I thought of my bistol, pulled it oudt and pushed it against his nose, at de same time saying 'gif me back dot vatch you son of a sea cook!' Vile I had de rewolwer up against his bugle, I reached my hand into his vest bocket, took de vatch, put it into own west bocket, undt told him to make a sneak undt not get so fresh, helping himself to udder beoples broberty on Proadvay. I got home very much excideded, voke my vife up and said 'You got second sight! I'm so glad you made me dake de rewolwer mit me to-night!' She says 'Vy, vot's happened?' 'Vell,' I says, 'I was addacketed by a robber undt he stole my vatch, but mit de bistol I sderedt him, undt re-

### THE ELEPHANT WAR AGAIN.

E. D. Price, business manager for F. F. Proctor, in conversation with a MIRROR man yesterday, spoke in very emphatic terms of what he calls "elephant pirates."

"We still have the original George Lockhart comedy and cycling elephants," said Mr. Price. "They have been with us since the Pleasure Palace opened in September. A few weeks ago a troupe of elephants appeared in Minneapolis which were advertised as Proctor's elephants, and since then they have appeared in Chicago as 'the elephants' with a picture of George Lockhart in the corner of the advertisement. Mr. Proctor desires to have it understood by managers throughout the country that the real, bona fide George Lockhart elephants will not be seen outside of New York until next season, when they will make an extended tour of the big cities, with an immense vaudeville company under his direction."

Mr. Proctor has good reason to feel aggrieved at this stealing of his thunder. He was negotiating for several months for the appearance of George Lockhart's elephants, and when he had finally completed his arrangements, a troupe managed by a relative of George Lockhart arrived, and began giving performances at another house. There is no comparison between the two troupes. Boney, the smallest of George Lockhart's troupe, is a more entertaining little beast than the whole five which make up the opposition collection.

### PROCTOR DRAWS LINES.

F. F. Proctor has been compelled to cancel the engagements of several performers who were booked to appear at his houses in the Spring because they have rubbed the bloom of novelty from their acts by appearing at other houses in New York just before the time set for their appearance with Proctor.

The Rogers Brothers and Wood and Sheppard were among those who were stricken off the list last week. This three-cornered fight between Keith, Proctor and the 20 and 30 cent houses is growing very interesting. Some performers will gain, and others will lose by it. The services of first class performers will be in greater demand than ever, and the others will have to exercise the greatest care so as not to get their dates mixed. A plan which has been followed with success by a number of the lesser lights is to have several different names. One for use in first-class houses, another for the cheap price circuits, and still another for occasional engagements in dime museums and nickelodeons during the dull season. This is a risky game, however, as the performers may be found out by the high class managers, and put on their black list, which would result in the performers being compelled to spend the rest of their lives in the museums.

### CHEVALIER WAS ILL.

There was a great to do at Koster and Bial's on Saturday evening last when the stage manager announced that Chevalier was ill and unable to appear. Herr Grais and his trained baboon and donkey, who and which were not to have made their debut until Monday, kindly consented to fill his place, but the audience did not seem to relish the change, and a number of them besieged the box-office and demanded the return of their money. This was refused, as the management considered that they had had the worth of their money. However, those holding coupons were told that they would be admitted any time this week, when they can hear the coster singer without extra expense.

Chevalier was attacked by the grip on Friday and at the matinee on Saturday was able to do only three songs. He has not been accustomed to our climate as yet, and went out without an overcoat on one of those changeable days last week, when he caught cold. Dr. Cameron, who attended him, said he would be all right by Monday evening.

### MR. CARROLL'S GENEROUS ACT.

Royal Phelps Carroll, who is cruising on his yacht, *The Navahoe*, entered the port of Curacoa, Venezuela, on March 19. When he reached the American Consul's office he heard of the plight of Senor Tatalli, who had been running a circus which had failed to make money. Tatalli, his wife, ten performers and some trained dogs were starving, and when Mr. Carroll heard of it he immediately bought steamship tickets for the distressed show people and paid the freight on the dogs back to the United States. There were thirty in the troupe originally, but twenty of them managed to get away before Mr. Carroll arrived.

### ELLIS RETURNS TO VAUDEVILLE.

Charles T. Ellis, who has been starring for the past eleven years in Casper the Yodler and other German plays, will appear shortly at Proctor's Pleasure Palace in a short sketch with his wife, Clara Moore. Ellis's most successful seasons as a star were those he spent under Proctor's management, and he will be welcomed back to the ranks of that enterprising manager by his many admirers. His old partner, Harry Watson, appears frequently in Proctor's theatres. Ellis has not appeared in vaudeville since 1884.

### VESTA TILLEY AT OLYMPIA.

Vesta Tilley was engaged last week for a season of several weeks at Hammerstein's Olympia, beginning in September. The competition for her services among American managers was very keen, but Impresario Hammerstein, with his usual disregard of the cost, when he wants an attraction, agreed at once to Miss Tilley's terms, and secured the prize. The exact date of her opening and the length of her stay have not as yet been settled.

### THE BROOKLYN HOUSES.

HYDE AND BEHMAN'S: Tony Pastor's new road company is the attraction. The list includes Matthews and Bulger, Caron and Herbert, Kitty Mitchell, Pearl Andrews, O'Brien and Haval, Daisy Mayer, Edwin Latell, Fields and Wooley, Kenno and Welch, Grace Sherwood and the Three Boutons.

GAIETY: Hopkins' Trans Oceanics are here and include Fulgora, the Rossow Brothers, Apollo, the Gehrue Sisters, Ryan and Richfield, Ford and Francis, Tom Mack, Eddie and Josie Evans, Sharp and Flat and Clayton, Jenkins and Jasper.

STAR: Harry Morris' Twentieth Century Maids alls out the week. Nettie De Coursey is the lively star of the troupe.

BROOKLYN MUSEUM: The bill includes Moreland, Thompson and Bush, Terry and Elmer, Loring and Leslie, Nellie Elmer, Bijou Mignon and Jackson and Casselle.

### VAUDEVILLE JOTTINGS.

Mark Murphy and Jennie Reynolds were complimented by the Jersey City Lodge of Elks on April 3. The members of the lodge and their women friends attended the Bon Ton Theatre, where these clever performers are appearing, and applauded their specialties enthusiastically. Mr. and Mrs. P. T. Powers chaperoned the party.

Catherine Lewis, who heads the bill this week at Keith's Union Square, has been prominent as a legitimate comedienne for a long time past. She was particularly successful as Maria in Augustin Daly's grand production of Twelfth Night.

The Eden Musee at Johnstown, Pa., S. B. Boben, manager, closed a successful season on March 28.

Weber and Fields have finished traveling for the season. The members of their company are scattered, but several of them are at Proctor's theatres this week.

Ullie Akerstrom, the Swedish actress, who is a great favorite in the smaller cities of the East and West, in which she has appeared as a star for several seasons past, will make her vaudeville debut at Keith's Union Square on April 11.

Woodward's trained seals, which have just closed a remarkably successful engagement at the Union Square, have been engaged for the season with Forepaugh and Sells Brothers' Circus. The seals go to the circus immediately after their engagement at Keith's Bijou, Philadelphia.

The Three Maisons, who are now at the Folies Bergeres, Paris, and who are said to do the best comedy musical act in Europe, have been engaged for the Keith circuit, and will make their debut at the Union Square late in April.

Dunstan Collins, formerly one of the advance representatives of the Slayton Lyceum Bureau of Chicago, is now manager of the Lyceum Vaudevilles, an organization of high-class entertainers.

Another group of Lyceum stars, the Original Quartette, have signed with Keith and will appear at the Union Square in May. This makes the third big platform attraction secured by the continuous originator, the others being Jessie Couthoui and the Royal Handbell Ringers.

Selma will sing "Kathleen Mavourneen" every evening at Proctor's Pleasure Palace during the rest of her engagement to help awaken interest in the author, F. N. Crouch, who is poor and ill.

The Sidmans were warmly welcomed at Keith's new theatre in Boston last week, where they shared the honors with J. W. Kelly. They were sandwiched in the programme between George Thatcher and Clifford and Huth. The Sidmans and Kelly represented Keith's at the big Emergency Hospital benefit on Tuesday last.

Bessie Varse and Grace Vaughn, who are with A Bunch of Keys, are singing the march song from the new extravaganza, Jack and the Beanstalk, with great success. These two young women have been meeting with great success in their singing and dancing specialty.

Mrs. Tom McIntosh sang "The Church Across the Way" and "My Polly's a Peach" in superb style last week at the Bijou Theatre, Brooklyn, where she appeared with Isham's Octoroons. She sings with an absence of effort and strength of voice that indicate perfect health and confidence in her ability.

Among the performers at the concerts at Proctor's two theatres last Sunday were Lottie Gilson, John W. Ransone, Maude Raymond, Georgie Parker, Gyori Juliski, Joe Flynn, Fields and Hanson, Phyllis Allen, Unthan, and Fialkowski.

Maude Harvey was specially engaged last week to do her specialty in the third act of Two Old Cronies at the Academy of Music, Chicago. She met with a flattering reception at every performance.

Charles B. Lawlor is singing a new song at Pastor's this week called "My Dad's Kit of Tools."

George Cohan is writing a sketch for William and Viola Raynore in which they will make their reappearance in the vaudevilles. They will play a three weeks' engagement over the Keith circuit.

Lydia Dreams has just finished an oil painting of Psyche, on which he has been at work for some weeks. The picture is about 8x6, and is a very fine piece of work. It will be displayed in the lobby of every theatre in which Mr. Dreams appears. The artist-ventriloquist and his wife will sail for merry England on April 25 and will open in Liverpool on Monday, May 4.

William Mitchell, who plays the tramp in On the Bowery, and John West of Gallagher and West have joined hands. The team will be known as Mitchell and West.

Frank E. McNish and Roger Harding have formed a partnership with a view to producing McNish's new sketch Fun and Law, which consists of low comedy, specialties and laughable tricks.

Proprietor Daly, of the Star Theatre, Hoboken, has joined Company M, Fourth Regiment, N. G. S. N. J.

"A Dream of Love, or On The Blue Ægean Sea," is the title of a new song by Daniel H. Sensenig, who is the MIRROR correspondent at Lancaster, Pa. Mr. Sensenig has succeeded in wedding his words to a very pretty melody, and the song will no doubt become a favorite with high-class singers. It is published by A. S. Bowman, of Philadelphia.

J. J. Kilby has turned over the lease of the Phipps Opera House, Boone, Ia., to a Mr Mitchell, who will hereafter run it as a museum and variety house. This leaves Boone without a place for legitimate attractions.

Nini Diva, a pretty singer, sends a very polite note to THE MIRROR, announcing her appearance at the Trocadero. Her songs include "Je Petille," "La Parisienne," "Oh, ha, ha, Maman," "Les Petites Achices," "Mam'zelle Colignon," "Ling-a-ling," and "En Suivant le Regiment." The following are her own creations: "Wina la Blonde," "Si la Gest est Beau," "Les Pleins Pouvoir," "En Avant le Chabut," "La Danseuse," and "Le Tambour Major."

Mark Murphy will be in the West for the next few weeks. He has engagements in Milwaukee and Chicago.

Jennie Reynolds is making a big hit with a song called "Since Nellie Went Away."

Virginia Aragon, "Queen of the lofty wire," will go to Proctor's Pleasure Palace immediately after her engagement at Hammerstein's Olympia.

Paderewski, Chevalier, Lillian Russell, Edward Harrigan, Rivarde and Sauret the violinists, Rose Coghlan, Professor Herrmann, Bronson Howard and Joseph Jefferson have visited Proctor's Pleasure Palace recently—not all on the same day, of course, as such a collection of celebrities would disconcert any performer. Paderewski spent an hour in Sandow's dressing-room chatting with the man of brawn. Perhaps he was getting tips on how to develop the muscles of the fingers, so as to be able to accomplish even greater results with the keys than ever.

The arrangements for Harry Sanderson's benefit at Tony Pastor's next Sunday evening are progressing splendidly. The affair from present indications will be a big success.

Madge Ellis has been obliged to cancel all of her engagements on account of ill health. She sailed for Europe last Saturday on the *Umbria*.

Pilar Morin produced Orange Blossoms, a French pantomime, at the Gaiety yesterday.

Last evening the Russian Imperial Orchestra replaced the band which has been playing in the concert hall of Olympia since the opening of the house.

Announcements of the appearance of Lottie Gilson or Bonnie Thornton at special or benefit performances is unauthorized. They are under exclusive engagement to F. F. Proctor as far as their New York appearances are concerned, for several months to come.

Dell De Forrest, well known as a "whirlwind dancer," was taken to the Amityville Asylum last week. Her brain is said to have become affected from a constant use of hair bleach.

Alar, one of a troupe of aerial performers with Barnum and Bailey's Circus, was severely injured during a performance on April 3. She was preparing to be shot from a huge bow. The bow was sprung before she was ready, and she was caught and crushed against the woodwork of the bow. Her injuries are painful but not serious.

Mr. and Mrs. Sydney Drew have added My Uncle and I A. M. to their repertoire for vaudeville uses. They may appear at the Palace, London, next season.

Zelma Rawlston is still making a hit of the most pronounced kind in 1492. Her specialties are now the hit of the performance.

James Thornton was presented with a gold cure syringe made of flowers by some graduates of the Westchester Sanitarium whose acquaintance he made recently. They attended his performance at the Gaiety in a body. He sang a parody on his own song called "The Old Smile Is Not Like It Used to Be."

Harry Calhoun, an aeronaut, who had advertised a balloon ascension at Greenville, Miss., for last Saturday, was killed by the explosion of the Planters' Oil Mill in that city last Wednesday. He had just entered the mill with some of his advertising bills when the explosion occurred.

Oscar Hammerstein's opera-ballet, Marguerite, will probably be presented as an all Summer attraction at Lincoln Park, Philadelphia, the auditorium of which holds 10,000 persons. Managers in Baltimore, Chicago and Kansas City have been after Marguerite, but the Philadelphia offer suits Mr. Hammerstein best, and if he accepts it he will send an exact duplicate of his production to the Quaker City. The New York company will probably play here all Summer.

Ani, the beautiful European gymnast, will shortly close her season with the New York Stars. She has signed for next season with the Vanity Fair Spectacular and Comedy company. She is hard at work preparing an act in mid-air, which will be presented with new calcium and electrical effects.

### FOREIGN NOTES.

Dan Leno and Herbert Campbell are interested in the management of a new music hall in London, which is called the Oriental.

Marie Loftus will shortly introduce a new song called "Different Kinds of Serios."

Henry Lee has returned to the music halls with some new characterizations.

The Cruematographe (whatever it is) has made a big hit at the London Empire. It is so successful that six other halls are getting up something similar to amuse their patrons.

The London public is getting an overdose of silly songs in praise of Dr. Jamieson. Every performer in the halls has at least one song in which "Dr. Jim" is held up as a hero.

Marguerite Fish ("Baby Benson") and Charles Warner have returned to London after a very successful season in South Africa. A very interesting letter from Mr. Warner, written while in Africa, was recently published in the *Entr' Acte*.

The titles of some new English songs are: "I've Got the Operzootic," "Time is Money," "It's a Great Big Shame," "The Faithless Dorah," "Daddy's Gone to London," "I'll Keep it There Till Father Comes Home," "The Mouse Ran Under the Bed," "My Fiddle is My Sweetheart," "On Monday She Sings Molly Riley, Oh!" and "Where Have I Seen That Face?"

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Many thanks to Weber and Fields, Sam Bernard, McIntyre and Heath McAvoy and May, Rogers Bros., Ross and Fenton, Russell Brothers, Annie Hart, and the balance of those who have already contributed to this worthy object.

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### VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—The past week the vaudeville houses received the same generous treatment at the hands of the public, and the managers of this popular style of amusement are fortunate indeed.

Hopkins' progressive South-side Theatre: Again Colonel Hopkins gave his patrons an entertainment of real merit, and as a matter of course the theatre was not large enough to accommodate the crowds. This condition of affairs will be changed before long, as a small army of workingmen are at present employed reconstructing the old Park Theatre, which adjoins the Hopkins' House, and was recently secured by Manager Hopkins. A grand transformation will take place within a few weeks, and the crowds that are now unable to gain entrance after a certain hour will be accommodated, and thus many more dollars will roll into the treasury of this favorite theatre. Those who entertained were: Conway and Leland, Kemp Sisters, Foreman and Fanning, Carrie Ezier, Wales Trio, M. De Bessell, Annie Whitney and Frank Latona (who were last seen here in farce-comedy), Mlle. Vera, the Great Grotesque Trio, the Nameds, and a good production of the well-known comedy Pink Dominos by the Hopkins stock co., which contains a number of excellent people.

Hopkin's West-Side Theatre: Rip Van Winkle was the play and Harry Jackson in the title-role made a pleasing impression. Attendance very good.

Lyceum: This popular West-side resort is doing a uniformly large business, but it is not to be wondered at as Manager Grenier is very careful in his selection of talent and his patrons evidently have great faith in him. The great Bale troupe of bicyclists and acrobats were the headliners. Alice Raymond rendered her cornet solos in a very pleasing manner. She is an artist and a credit to the vaudeville stage.

Harding and Ah Sid introduced many funny tumbling tricks that caused considerable laughter. Kinzo in feats of equilibrium was good. The others on the bill were Castell Brydges, Chulita, Montgomery and Stone and Schaffer and Clark.

The Olympic Continuous vaudeville: A varied and well-balanced co. appeared before the same large audiences that has marked the Olympic's progress. Lady Sholto Douglas made her initial bow here, but there was nothing wonderful in her performance. Filson and Errol, the ever-welcome sketch team, were as refreshing as ever in their clever sketch, "Woman vs. Man." Billy Carter, the old-time banjo-picker, sang a number of songs in the same familiar way. Mack and Elliott, Carrie Scott, Edward and Emma Hurley, Edward Moore, Lord and Thompson, Lovenburg Sisters, Ward, Bradburn and Murphy, Mlle. Olive, Murphy and Mack, Golden, Chalfant and Golden, Joe J. Sulli-

van, and the Fisher Family in their mid-air exhibition, gave entire satisfaction.

**Chicago Opera House:** For the first time since the new management, Kohl, Middleton and Castle, have had possession, a straight vaudeville programme was given, and a most excellent one it was, including Sam Lockhart's elephants. Their performance was much enjoyed by good sized houses. Canfield and Carleton, Lina Crandall, the Johnson Troupe, Lew Bloom, Lotta Thorpe, Dan and Nellie Hiatt, Roberti Stantini, Sadi Alfarabi, Helen Diamond, Lew Dockstader, the witty minstrel, and Mr. and Mrs. Sidney Drew in the comedietta, In Clover, completed the lengthy and thoroughly enjoyable entertainment.

**Imperial Music Hall:** John Cort seems to be making quite a go of this place, and if the future continues as bright he will have no reason to regret his undertaking. The straight variety also pleases better than the former mixed programme of opera and vaudeville. The past week's bill was made up of the following people: The funny Deltorelles, in their somewhat original musical act, were greeted with a hearty encore; Horwitz and Bowers, Cora Routt, Nettie Black, the Putnam Sisters, Fannie and Marcie, by far the best duo of singers seen at this house this season. They are a very charming pair of young women. They look pretty, and sing in captivating fashion. Carmenelli and Lucille, Viera Beason, Anna Dare, Chester and Hastings, Bill Jason, Lydia Grey and Madeline Franks.

**Oxford:** A long list of very good vaudeville acts were given to satisfactory business. Marie Bell, the former prima donna of the Metropolitan Opera co., sang a number of operatic selections, and Lee Ingram, Du Bell Brothers, Barth and Fleming, Sylvester, Cairns and Webster, Georgia Emery, Gussie Nelson, and others furnished the amusement.

**Casino Music Hall:** The expert aerialists, the Three Silbons, were the headline, and an otherwise evenly selected coterie of performers filled out the bill. Minnie Burrell, McNulty Sisters, Walter W. Armin, Rose Winchester, Carmen Sisters, Katherine Palmer, Leopold and Silvo, Wright Sisters, Wertz and Adair, Marguerite Newton and Heeley and Marba. Louis Epstein and Billy Rice have been quite successful as co-managers of this house.

**Sam T Jack's Opera House:** The Royal Burlesque co. remained another week, the two burlesques, The Prince and Pasha and Romanesque Foibles, A. D. 1896 with the funny comedian, Gus Bruno, and the shapely Grace Milburn in prominent parts. New specialties were given by Flynn and Walker, Edith Murray, Three Rackett Brothers, James J. Sweeney and Maud Walford, the McKees, and a series of living pictures somewhat original in design. Mr. Jack will present his Blue Beard co. next.

**The Orpheus:** Variety and burlesque formed the entertainment at this house. Business was good. Manager Robert Blei has established a patronage that swells the receipts materially. In the co. were: The Brothers Leo, Professor Russell, Emma Weston, Matie Wagner, Julia Linton, Jennettie Burns, Haynes and Leigh, and an attractive ballet.

The old Park Theatre is a thing of the past. Nick Norton, who has been connected with the management, will take a much needed rest. He has not as yet decided as to his future plans. Mr. Norton has been in the theatrical business for many years and has many friends who wish him a bright future.

Cora Beckwith (not Clara) is making preparations for an extended tour in her swimming, floating and endurance exhibitions. Jake Rosenthal, who will manage her tour, has issued a very nicely arranged press sheet, that contains some interesting notices.

James J. Mackin has been appointed treasurer of Hopkins' South-Side Theatre and a better selection could not have been arranged.

Ringling Brothers' Circus are heralding their opening in a lavish manner and the festive lithograph, with portraits of the Ringling Quintette, graces every available space in and about Chicago.

Hi Henry's Minstrels will pay their first visit to Chicago in many years next week. Manager Will Barry has arranged for the appearance of this co. of burnt-cork artists at the Alhambra Theatre.

The Masonic Temple Roof Garden is gradually assuming a very handsome appearance. Manager Fair has engaged a fine roster of performers for the opening and has also secured an orchestra of twenty, under the direction of a well known leader. The prospects are bright for Mr. Fair and the new roof-garden.

Colonel Hopkins has returned from St. Louis where he has been looking over the plans for his new theatre in that city.

Samuel Gumpertz, now manager of Hopkins' West-Side Theatre, is making extensive arrangements for the opening of the Wells Station, Summer resort, in St. Louis, which he made quite a go of last year. Many vaudeville people of prominence will appear there this Summer. HARRY EARL.

**PHILADELPHIA, PA.**—This week is lively in the vaudeville business, with extra attractions at the various houses.

The Auditorium presented Fields and Hanson's Drawing Cards, in which these prominent people appeared in their splendid musical act, followed by Ive Flynn, Blockson and Burns, Phyllis Allen, contralto; Stach and Ladell, late of the Sandow troupe; Labor and Chester; Professor Galette's monkey circus, an astonishing act; Jack and Rose Burke; De Forrest Sisters, duetists, concluding with a laughable burlesque. Business large. Fred Rider's Night Owls week 13.

Constant change of programme, introducing the prominent stars of the profession, makes the Bijou Theatre the centre of attraction; houses always crowded; such a thing as a poor house unknown since B. F. Keith opened the house. The bill for week introduces Woodward's marvelous educated sea lions; Jessie Couthoui, the entertainer, assisted by George H. Wilder, Huth and Clifford, the De Korke Trio, Smith and Fuller in refined musical act; Charlotte Parry, mimic; the Midgleys, Frank Ward, John Curren, Rowe and Rentz, Annie Wilmuth Curran, Howley and Doyle; California Trio, acrobatic comedy sketch; the Marions, revolving ladder; Ned Monroe, Fern Melrose, and Cradoc, the axe juggler.

Wood and Sheppard, having closed their starring tour in Town Topics, come to the Bijou Theatre 13.

The principal features of the Vaudeville Sensation Burlesque Co. are Bebe Riel in her latest Silence and Fun, Ida Muller Nolan and McShane, Wood Sisters and James Walbrook, female impersonator, playing to good business at the Kensington Theatre and will be followed 13 by Rose Coleman Burlesque co.

The Golden Crook Spectacular comb. opened at the Lyceum Theatre 6 for a run, and with a weekly change of specialties expect to remain here four weeks. Marie Stuart, Manhattan Quartette, Brannon and Daly with large ballet troupe with electric effects the main features to crowded houses.

The Vaudeville Sensation Burlesque co. are at the Kensington Theatre for week with prospects of good business. S. FERNBERGER.

**BOSTON, MASS.**—Ullie Akerstrom makes her debut in vaudeville at Keith's this week. Others are J. W. Kelly, the Craggs, Mlle. Chester, the Bengali midgets, the Abbott Sisters, Charles Diamond, the Elliott family, Katherine Gyles, the Sisters Mendoza, and Maxwell and Simpson's song pictures.

The Ancient and Honorable Artillery company are going to Keith's in a body this week.

At the Grand Opera House this week Jim the Penman and Bristol's trained horses divide honors. In the continuous part of the show appear Caroline Hull, Dare Brothers, Bernard Dyllyn, Charles McDonald, Ozav, and Davis and Ring.

At the Howard Atheneum are the Zalva trio, James F. Hoey, the St. Felix Sisters, Will H. Fox, the Imperial Four, Henri Cazman, Mlle. Flossie, Dolph and Susie Levinos, Alice Gilmore, Bartlett and May, Wills and Barron, Jerome and Alexis, the Sidmons, Calhane and Weston, Bertha Bush, Lulu Thies, Tony Hernandez, Emerson, Kamochi, Dan Regan, Black Marie and the Harvard Comedy co.

At Austin and Stone's the olio includes Larry Tooley and Hannah Birch, Eva Swinburne, Swain and Watson, the three Morton Brothers, Baldwin and Martin, Finley and Tushey, Lucy Watson, Dilkes and Wade, Fulton Brothers, Billy Burke, the Wade Sisters and Charles Dean.

Arnold's Quadroon Sensation is making a hit at the Palace. The vaudeville part of the programme introduces the De Wolfe Sisters, Smith and Shirley, Florence Briscoe, Neil Matthews, John Tapp, the Hub Quartette, Briggs and Burnett, the Almeda Trio, and the Richmond Four.

In the olio of The White Crook at the Lyceum appear Bryant and Smith, Lena La Couvier, Truehart and Kennedy, Nellie Franklyn, Howard and Earl, Meadow Brook Quartette, and others. JAMES HARRIS.

**PITTSBURG, PA.**—The excellence of the productions at the Avenue Theatre continues to attract large audiences. This week the stock co. produced W. S. Gilbert's comedy, Engaged. Lydia Yeamans Titus returned, and the olio was composed of Allen and West, Judge and Williams, Harry and Fred Mayo, Maud Harvey, and John Tierney. In addition Mons. Guibol, assisted by Mlle. Lilly Oritz, hypnotists, appear.

At the World's Museum Theatre Ida Siddon's Burlesque co. returned for another week.

A large audience greeted Bob Fitzsimmons at the Academy of Music. Contrary to custom there will be a matinee every day during the engagement. Next week Irwin Brothers co. E. J. DONNELLY.

**CLEVELAND, O.**—The New Meteors, under the management of Herbert Albini, and composed of a number of clever variety people, headed by Troja, with an additional attraction of the Si Hassen Ben Ali troupe of acrobats, proved a good drawing card at the Star the past week.

Burlesque and vaudeville co., composed of the following artists, is the attraction at the Star this week. The co. includes Le Clair and Leslie, Nettie Huffman, Dot Davenport, Agnes Evans, Delmore and Lee, Campbell and Canfield, Harry Hastings, Catheryne Rowe Palmer and John Cody.

Managers Frank Drew and Wood Campbell both own farms and are very restless when a warm spell comes, as they are very anxious to begin planting.

The Academy of Music is now under the management of James P. Cockett, who once managed the Star. The attractions have improved perceptibly since Mr. Cockett and his business manager, J. G. Cook took hold. For this week the bill is a good one, containing among other features the following: Gibson and Melburn, knockabout comedians; Joe Hardman, the eccentric; Irene Washburne, serio comic; A. C. Lawrence, the imitator and baritone; Mattie Webb, vocalist, and Johnny Weston in a comedy sketch.

WILLIAM CRASTON.

**ST. LOUIS, MO.**—Rider's New Night Owls co. appeared twice at the Standard Theatre yesterday before crowded houses. A new creation entitled A Pack of Cards was given by a co. including Florence Miller, May Clark Van Osten, Mabel Hazelton, Maud Elliston, Blanche Walworth, Rosie May, Sisters Carleton, Tina Town, May Blanchard, Ray Wilson, and others. New novelties given are the Druid dance, the Broadway Chappies, the French Revel, and the Christian's Dream.

**WASHINGTON, D. C.**—Leavitt's Rentz-Santley Burlesque co.'s return engagement at Kernan's Lyceum March 30-4 was a strong success. Opening to a crowd, the business through the engagement held up to the high water mark. The bill offered has been considerably changed since an earlier visit, and most decidedly for the better. The newly added features are of a more than pleasing nature. Burlesques on Trilby and Robin Hood were well done. The specialties are of a strong and interesting character, and include Francis Bryant in topical songs and a funny monologue, Van Leer and Barton's high-class athletic and musical act, the laughable Irish eccentricities of the Bards of Erin, Fisher and Corwell. Belle Black was an engaging Trilby and sang herself into favor. Lottie Elliott holds her own as a favorite burlesque leader, and Leslie and Tenley were engagingly attractive in a pleasing sketch.

JOHN T. WARDE.

**BUFFALO, N. Y.**—Waldmann's Specialty co. played a successful engagement at the Court Street week of March 30. At Shea's Music Hall an excellent co. of specialty artists played to good houses all the week. Friday night is amateur night at this house.

**CINCINNATI, O.**—For the week of March 29-4 People's has been the only vaudeville house in the city that is open. Sam T. Jack's Creole's have been the attraction, and they have drawn good houses constantly, although most of the theatres during Holy Week have not fared very well. Reilly and Wood's Big Show is underlined, and the advance is big.

**LOWELL, MASS.**—The Savoy (G. F. Dunbar, manager): The following drew fair-sized houses week of March 23: George Evans Travelle, Bryant and Saville, Ella Morris, Monsulla and Kussell, Baisley and Simonds, Girard and Thompson, and Mlle. Morello.

Wonderland Musee (Al Haynes, manager): The attractions for 23-28 were: Enoch the man fish, Arizona Jack and Queen Dona, Maxey the mystery, Thauma the illusion, Jackson and Casselle, James R. Adams, Fanny Fields, Charles Castleton, the Maginleys, Georgie Marsh, and Parker and Retardo. Business averaged fair. George F. Dunbar has severed his connection with the Savoy Theatre, and is succeeded by Nelson A. Moekill, of Boston. William K. Hallowell is the new pianist.

**JERSEY CITY, N. J.**—The Bon Ton Theatre offered the following bill March 30-4: Mark Murphy in a monologue; Cook and Clinton, female sharpshooters, in a clever exhibition of their skill; John and Nellie Healey, plantation sketch and eccentric dancers; Richard M. Carroll in a good specialty; Brown and Detty, sketch; Maud Harris, ballads; the Fitzgibbon Trio, instrumentalists and vocalists; Jennie Reynolds, who sings popular songs; Fred Hurd, magician; Kilroy and Rawson, parodies and illustrated songs; Georgie St. Lawrence, a good singer and clever imitator; George Hussey, ventriloquist. The business remains good.

Hughey Dougherty, the three Powers Brothers and Carr and Jordan head the bill at the Bon Ton 6-11.

WALTER C. SMITH.

**HOBOKEN, N. J.**—Daly's Star Theatre (John Clark, manager): The Bowery Girls Big Burlesque co. did a good business at this house March 30-4. This week Rose Coleman's English Burlesquers. Week of 13, George Melnottes Female Jockey Minstrels.

**ROCHESTER, N. Y.**—Wonderland Theatre (T. G. Scott, manager): Business good week March 30-4. Will H. Fox, musician; Charley Case, monologue artist; Aeolian Trio; Moreland, Thompson and Bush, singers and dancers; W. H. Waukeville, tenor soloist; Eldora and Worine, equilibrists and jugglers; all did exceedingly well.

**NEW HAVEN, CONN.**—Wonderland Theatre (S. Z. Poli, manager): A first-class bill this week, March 30-4, is filling the house twice daily. The olio includes the names of the Burroughs, Carrie Sanford, Scanlan and Stevens, Charley Diamond, the Versatile Trio, the Swan Savonnas, Frank Moran, the Brilliant Quartette, and the Six Elliots, bicycle wonders. Next week, Harry La Mart.

**NIAGARA FALLS, N. Y.**—Music Hall (Tierney and Mahoney, managers): Week of March 30 Maria Wynn, Harry Castle, Bella Gold, Jennie White and George La Blanch, the Marine. S. R. O. business.

**NEWARK, N. J.**—Waldmann's Opera House (Fred Waldmann, manager): Spider and Fly, a change from the usual policy of this house, March 30-4. Several variety sketches were given in connection with the regular bill.

**GRAND RAPIDS, MICH.**—Smith's (W. B. Smith, manager): Nillson's Specialty co. drew good houses March 30-4. The performance includes a goodly number of clever specialties and a beautiful aerial ballet.

**ALBANY, N. Y.**—Gaiety Theatre (Agnes Barry, manager): Any show bearing the name of Sam Jack is sure of big business. My Uncle, which opened March 30, is no exception. The co. is large and well-balanced, and the specialties novel and pleasing. The Bull Fighter plays a return engagement Easter week.

**PITTSFIELD, MASS.**—Wonderland Musee and Family Theatre (Frank H. Livermore, manager): The programme week of March 30-4 consists of the following artists: Finn and Mack, the Deagons, Waller and Waller and little Gertie Cochran, the child mental wonder, who is but five years old. Ed Dillon, of Barry and Dillon and brother of William Dillon of this city, will appear week of 6.

**PROVIDENCE, R. I.**—At the Westminster Theatre week March 30 Rice and Barton's Rose Hill co. gave some of the best performances of the season. The programme included an olio bill of merit furnished by Clara Laurence, Crawford and Manning, Van and Leslie, Mae Lowery, and Barton and Eckoff. Two amusing burlesques entitled A Trip to Newport, and Seaside Frolics were also given. Business good. Weber and Field's Vaudeville Club 6-11. H. C. RIPLEY.

**HAMILTON, CAN.**—Star Theatre (Bessey and Davey, proprietors): Following artists: Milbur Mack, the Musgroves, Tommy Glynn, Katinka Gesseler, the Donovans, Dolly Lynch to good business.

**NORTH ADAMS, MASS.**—The Bijou had big houses Holy Week of March 30-4, with Morris' Entertainers, Rossi Brothers, acrobats, made a big hit. Cunningham and Staley's California Vaudevillies 6-11.

**LOS ANGELES, CAL.**—Orpheum (Joseph Petrich, manager): High tide business is enjoyed by this popular house, the colored sketch team, the Morrisons, being the hit of the bill. New people 30: Willis and Collins, Albertus and Bartram, and Frank La Monque.

**STEUBENVILLE, O.**—London Theatre (Frank J. Watson, manager): A strong bill week closing 4. Business good.——ITEM: Manager Watson is recovering from a recent severe accident. Milt Hagan, who has been an employe of this house during the Winter, has left to join Buffalo Bill.

**PATERSON, N. J.**—Bijou Theatre (Ben Leavitt, manager): The Howard Burlesque co. drew fairly well week of March 30. Marion and Burgess in acrobatic work were good. Bentley and Stewart, electric musical artists, were given a warm reception by their many friends. They have a brand new one for the boys who do musical turns, and have a bright future before them. London Sports co. week of 6.

**ST. PAUL, MINN.**—At Olympic Theatre week of March 30 the regular co. presented A Trip Through Chinatown and a good olio, opening to good business. Entertainers: Nellie Oneita, Nellie Tuson, Delia Wall, Miss Shelton, Frank Duffy, George Fisher, George B. Gardner, Waldo Whipple.

At the Bodega Concert Pavilion week of March 30 the co. presented A Midnight Marriage with a good cast, also a good olio of specialties, drawing a good business opening night. Entertainers: Hattie Newman, Lizzie Newman, May Raymond, Helen Englehart, Ida Harman, Frank Scales, James Woodville, Ed Harman, Master Frankie. The revolving Meteors is a feature. Closed 29. J. J. Connors, Lilly Garwood.

## A BROADSWORD COMBAT.

Jaguarina, actress and champion swordswoman of the world, will meet Captain James C. Daly, of New York, who is known as the "Irish Giant," in a mounted contest with broadswords in the Exposition building in Milwaukee on Saturday night, April 18. The contest will be limited to twenty-one attacks of three minutes each, the first twelve cuts on head, sword-arm or body above the waist to win. The winner will take $750 and the loser $250 of a purse offered by the management of the tournament. Captain Daly is a noted fencer and rider and has been engaged in pitched battles with Duncan C. Ross, the famous Scotch fencer; Sergeant Walsh, Captain Stewart, Captain Forrester, Sergeant Geiss and others. Captain Daly weighs 230 pounds and stands six feet two inches. Although a herculean and possessing the record of having knocked half a dozen men senseless from the saddle in these contests, Captain Daly will have no walkover with Jaguarina, even though she be a woman, for she has the best record of any mounted fencer in this country. Among the most noted soldiers whom she has defeated are Sergeant Owen Davis, Second United States Cavalry, acknowledged champion of the United States Army; Captain J. H. Marshall, Sixth Dragoon Guards, British Army; Captain Conrad Wiedermann, ex-German cavalryman; Captain E. N. Jennings, Eighth Royal Irish Hussars, British Army; and Lieutenant Baron Arno von Freilitzsch, Austrian Cavalry. Jaguarina is the only woman in the world who has ever entered into these hazardous contests, and her marvelous skill as a rider and fencer and her great strength have enabled her to win a reputation which would be a credit to the crack trooper of any army.

## GRIFFITH IN REPERTOIRE.

Church and St. John announce that they will next season present John Griffith in a repertoire of classic plays, all of which will be sumptuously mounted. Special scenery is now constructing for each play, and it is their intention to surround the actor with a company of exceptional merit. Faust, in which Mr. Griffith has starred for several years with success, will be retained as the *pièce de resistance*, and will be presented on a more elaborate scale than ever. The organization is now touring the Northern Pacific territory, and the season will not close before the middle of June. The artistic and pecuniary success that has attended Mr. Griffith's tours in the past leads to the assumption that he will add to his laurels in the broader domain which he has chosen for the display of his undisputed abilities.

## MATTERS OF FACT.

The next term of the Lawrence School of Acting will commence May 1; a full course comprises three months in a thorough instruction in elocution, acting, stage dancing and fencing. Edwin Gordon Lawrence is the director and the school is located at 106 West Forty-second Street.

George H. Broderick and Mabella Baker are disengaged and invite offers for the Summer in grand or comic opera. They have an extensive repertoire.

The Enterprise Printing and Lithographing Company, of Cleveland, O., have a reputation for doing artistic work and make a specialty of theatrical and circus printing. They claim their prices will compare favorably with those of other establishments.

The Union Opera House at Ticonderoga, N. Y., and managed by F. T. Locke is now being booked for next season. The house is comparatively new and is well furnished.

A Modern Mephisto, which was successfully produced by Helen Mora, is offered to let on royalty by Alice Kauser, the dramatists' agent at 1432 Broadway.

Joseph W. Keeler, business manager for John Griffith in a repertoire of classic plays, is in the city, and is engaged perfecting arrangements for the elaborate productions in which Mr. Griffith will be seen during the coming season under the direction of Church and St. John. Mr. Keeler can be addressed care of the Exchange, 1440 Broadway.

Frankie St. John, whose dancing is one of the features in A Bunch of Keys, has received several good offers for next season, but has not yet closed with anything.

W. B. Cundiff, manager of Rennick's New Opera House, Clinton, Ill., has already secured a number of good attractions for next season. It is the only first-class theatre in Clinton.

Valerie Bergere continues to receive unstinted praise for her work in On the Mississippi. The Montreal *Herald* says: "Miss Bergere gave an admirable representation of the adventuress. Her French accent just put the finishing touches to what is almost a faultless portrayal of such a part."

Emile La Croix, who did excellent work with The New Boy company, has arrived in New York, and invites offers for the balance of the season.

George S. Robinson is looking for capital with which to produce his domestic comedy-drama of New England life next season.

Henry G. Bagge has returned from Pittsburg, and is open for engagements. Letters addressed care of this office will reach him.

Lily B. Sinclair, leading soubrette with Lost in New York, will be at liberty after May 24. She has been playing with marked success with this company for the past four seasons.

A first-class manager to direct the tour of a star on a salary and percentage is wanted by "M." P. O. box 903, Hartford, Conn.

"Melodrama," care this office, has a four-act play which he will sell or let on royalty.

Arrangements for the production of Coyne Fletcher's original three-act comedy-drama, My Lord, may be made through Edgar L. Davenport, care this office.

Blanche Seymour, who was starred last season in The Great Brooklyn Handicap, has already received two propositions to star next season, but has not yet decided on either of them.

W. S. Hart has made a hit as Duke Aranza with Margaret Mather, the Rochester *Herald* stamping it as the best portrayal of the character ever seen in that city.

William J. Rostetter has just closed the season with Princess Bonnie and is open for engagement.

Harry Lacy, being disengaged, invites offers for this and next season.

Amelia Somerville will be at liberty after May 21. Miss Summerville is with The Merry World company, in which her burlesqueing of Madame Sans Gene is a feature making a big hit everywhere.

Stella Larkins is disengaged for juvenile leads or ingenue business.

Paul Gilmore, who is playing the leading roles in The Wife, Americans Abroad, etc., with Gustave Frohman's John Stapleton company, wishes Summer engagement. The St. Paul *Dispatch*, in speaking of Mr. Gilmore's work, says: "Paul Gilmore as Rutherford is not in the least like Herbert Kelcey, and everybody is glad of it. He gives a dignified, characterful impersonation of the statesman, . . . and preserves the artistic quality to the end."

C. Constantine, the dancing instructor, whose studio is located at 1274 Broadway, has turned out many clever dancers. His pupils include, among others, Mabel Clark, the toe dancer and high kicker.

Gertrude Rutledge has scored a most pronounced hit as Trilby in 1492 company. Her singing of "Ben Bolt" has captured the critics everywhere. She will be at liberty after May 1.

On Friday last Mary A. Ferguson obtained an injunction in the United States Circuit Court against Charles F. Lorraine and St. George Hussey prohibiting them from producing the play of McCarthy's Mishaps. On Monday Colonel J. F. Millikin, solicitor for Lorraine and Hussey, had the injunction vacated.

## LETTER LIST.

*This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.*

### WOMEN

Atherton, Nellie
Abbott, Marion
Allen, Eleanora
Abell, Una
Avis, Ollie
Atkinson, Miss
Allen, Mrs. Archie
Bennett, Johnstone
Butler, Alice
Beebe, Mrs. E. P.
Butler, Mrs. Chas.
Barbe, Miss Octavie
Baldwin, Mrs. Jas.
Boudicault, Mrs. Louise F.
Bartram, Miss E.
Barry, Helena
Burt, May
Bayer, Lillian
Barry, Eleanor
Barr, Eugenie
Clemmons, Katherine
Cavendish, Maud
Carr, Catherine
Clements, Louise
Carlton, Marion
Chester, Marion
Carleton, Calice
Charron, Jessie
Chester, Adelaide
Crems, Lina
Craven, Margaret
Carroll, Elenore
Callahan, Nellie
Dyer, Miss Bertie
D'Erviense, Miss
D'Erviense, Juliette
Dean, Sophy
De Gray, Mildred H.
Donaldson, Miss Drew
Dreux, Lorraine B.
Dillon, Grace
Dunbar, Maud
Donnette, Iva
De Mesk, Armide
Delmar, Florence
De Innes, Marie
Dunbar, Nellie
Devine, Leona M.
Deane, Rachel
Dauvray, Helen
Emery, Georgie
Eagleton, Ethel
Eliot, Maxine
Elmore, Kate
Ellis, Mrs. Chas. T.
Evans, Florence
Earle, Edna
Edwardy, Gerome
Ellis, Celie
Franklin, Mrs. Gus
Farrance, Lulu
Furgeson, Mattie
Fairbanks, Bessie
Fay, Anna Eva
Grey, Hazel
Goldthwait, Jennie
Grismer, Mrs.
Gilson, Lottie
Gene, Gene Val
Gibersoin, Mamie
Gilman, Ada
Gray, Alice
Gardner, Gussie
Holland, Mildred
Hillman, Blanch
Hadley, Alberta
Harrison, Harriett
Howell, Marie
Henley, Mrs. H. B.
Heath, Miss S.
Herman, Selma
Hall, Ruth
Helene, Lizzie
Hoffman, Maud
Ingram, Beatrice
Irving, Blanche G.
Jewel, Helen
Jacobs, Bertha
Johnstone, Mrs. O. H.
Jordan, Carina
Johnstone, Mrs. O. B.
Johnstone, Sibyl
Jarbeau, Verona
Karl, Mrs. Frank
Knowlton, Inez
Kelly, Mrs. Mary
Kidder, Kathryn
Kirwin, Susie
Knott, Roselle
Keefe, Clara
Keefe, Mrs. T. J.
Losee, Carrie Alberta
Leigh, Adelaide
Lehman, Margerete
Lewis, Lillian
Lennard, Frankie
Lewis, Annie
Lovejoy, Bella
Lorraine, L.
Lambert, Olga
Linden, Ella
Lockhart, Annie
Littel, Minna
Lewis, Ada
Madison, Marie
Moore, Louise
Macusker, Inez
McDonald, Cuts
Marcelli, Louise
Martin, Miss Willa
Mortimer, Lillian
Marriott, Mrs. Wm.
Merlo, Madeline
Muller, Elsie
Moore, Clara
Morella, Myra
McCormack,
Mrs. Maud Melbourne, Lillian
May, Mae
Maw, Bertie
Mulford, Therese
Noel, Maude
Norton, Miss Willie
Nichols, Mrs. Guy
Ogden, Grace
O'Brien, Mrs. E. D.
Ogden, Adele P.
Pennell, Gertrude
Pilcollick, Mrs. L.
Pinero, Arthur
Prior, Bertha
Reynolds, Mrs. W. A.
Russell, Ada
Rowan, Lansing
Rice, Miss M. E.
Ritchie, Adele
Raymond, Miss
Reed, Mrs. J. A.
Ruskin, Helen
Reynolds, Carrie M.
Rossiter, Mrs. Maud
Ring, Julie F.
Russell, Hattie
Russell, Emily
Rowan, Linda
Rochelle, Lizzie
Story, Anna W.
Singer, Marion
Seymour, Lottie
Sprague, Estella
Shearer, Mae
Smith, Edith M.
Shepard, Mamie
Stevenson, Sadie
Satterlee, Jennie
Silvester, Annie
Segelim, Angela
Shermore, May
Scott, Helen
St. Tell, Annie
Shalders, Miss J.
Taylor, Mav
Thornton, Dorothy
Toland, F. Folly
Tumasone, Rose
Totem, Carrie
Taylor, Lucy
Thornton, Bonnie
Vickers, Mattie
Vernon, Miss N.
Verno, Anita
Vera, Hattie
Von Linden, Louise
Wallace, Etta
Waters, Minnie
Whitney, Annie
West, Florrie
Walker, Nettie
Winthrop, Ethel
Webb, Mrs. E.
Wallace, Sylvia M.
Vberri, Lola

### MEN.

Adams, Barret H.
Adrian, Walter G.
Aborn, Milton
Aborn, Sargent
Amory, Jack
Bartell, Wm.
Butler, Chas.
Black, John J.
Barker, Prof. H. S.
Berry, Matt
Brannagan, J. M.
Boyer, Willis E.
Brant, Dave W.
Block, Sheridan
Barsett, Albert T.
Blaisdale, E. E.
Barrett, Joseph
Brown, Theo. M.
Burbidge, C.
Batcheller, W. H.
Bruce, Wallace
Bradbury, J. H.
Bingham, Chas. M.
Blocksom, Harry
Baker, F. E.
Brand, J.
Berlim, J. S.
Brown, Geo.
Bruening, Mr.
Brosey, Chas. F.
Carroll, Billy
Carlton, W. T.
Coffey, T. J.
Clark, Dan'l H.
Colbert, Wm. F.
Cawendish, Wm.
Corbett, H. R.
Cline, C. B.
Carpenter, A. B.
Collier, William
Collier, Edmund
Carroll, Richard
Church and St. John
Craig, Charles
Coldren, C. E.
Canfield, W. H.
Cotten, Ben
Cooley, H. T.
Cody, Ed C.
Callahan, Ed
Courtenay, Wm.
Campean, Frank
Chandler, Harlow
Craig, C. G.
Clark, R. F.
Clechess, J.
Canton, Nat B.
Carter, Chas.
Cooke, Fred
Collins, Philip E.
Dudley, C. Ed
Davies, E. C.
Dickerson, Harry
Dillon, John
De Vere, Frederick
Deming, M. J.
De Armond, Robt.
Dixon, Chas.
Dunbar, Robert
Duon, Walter
Davis, Bert
Dupree, Frank
Doran, W. A.
Davies, H. W.
De Forest, Billy
Dillon Brothers
Dillon, Wm.
Dowling, Jas. Jay
Dunbar, G. F.
Drew, Sidney (Mr. and Mrs.)
Dunne, John W.
Dyer, Wilber
Engelhardt, F. J.
Erving, Geo.
Edwards, Chas.
Everett, William
Ewing, Horace
Ellis, Arthie
Fenwick, Harry W.
Farnum, Dustin
Flaherty, Col. Jack
Fisher, George E.
Frawley, T. D.
Fitch, James
Fountain, Robt.
Flynn, P. H.
Fagman, Max
Frear, Fred
Fraser, John A.
Fulford, Robt.
Fulton, Edward
Foy, Eddie
Fish, Mose
Freeman, Max
Gregory, Geo. L.
Grismer, Joseph R.
Gordon, Chas.
Garrick and Collier
Gorman, W. E.
Gluck, Martin
Granger, Willis
Gill, William
Gould, Raymond
Gaden, Garland
Glover, W. H.
Grattar, Mr.
Grau, Jules
Gassford, Walter
Groeskwith, A.
Gilliam, Albert B.
Gilmaine, C. G.
Gilney, Gordon L.
Granville, Homer
Haystead, Chas. H.
Harlem, Tracy
Harman, Victor
Hoskins, E. J.
Hatch, W. R.
Hanford, Chas. B.
Hoey, William
Heywood, William
Henderson, Wallace
Hawk, Harry
Hennequin, Alfred
Hasserbrder, C.
Hart, F. A.
Haworth, Wm.
Holloway, James G.
Henshaw, John E.
Haworth, Joseph
Holmes, Raymond
Heigh, J. Grant
Howe, J. P.
Harrison, Henry
Houghtaling, Geo.
Hodges, Walter
Harley, John F.
Harbird, Chas.
Hanley, Ernest
Hale, Edward
Hoey, Fred C.
Hooley, W. F.
Hall, E. M.
Heath, George
Isham, John W.
Jerome, Elmer
Jewett, Henry
June, George
Johnson, G. C.
Jerome, Edwin
Kling, I. N.
Kellar, Wm.
Kalker, H. J.
Kidder, D. F.
Key, J. Barton
Kunkel, Geo.
Kilday, Frank
King, S. T.
Karl, Thos.
Kennedy, J. W.
Lee, Harry
Landers, Frank
Lonsdale, H. G.
Lewis, M. G.
Leavitt and Nevello
Lilornio, Prof. J. S.
Lacy, Harry
Leahy, Jack
Lynch, Thos. F.
Lane, J. H.
Leo, M.
Leiberman, Sol
Leffingwell, Myron
Lester, Daniel
Lykens, Wm. L.
Lyster, Fred
Love, Val E.
Marriott, Chas.
Martin, Tom
Mgr. Northern Lights co.
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Montague, Fred
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Meyers, E. A. H.
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Myers, Henry
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Marsh, John
Newel, N. D.
Nakagana, Mr. K.
Norton, Merle
Nares, P. W.
Nichols, M. Edward
Ogden, Wm. R.
Oppenheimer, Joe
Ormistoie, Geo. W.
Ormonde, Frederic
O'Rourke, Eugene
Phillips, M.
Pottle, Wm.
Pusey, Chas. A.
Perugini, G. C.
Platt, Geo. F.
Poor, Chas. B.
Pratt, Chas.
Reilly, John P.
Robertson, James
Reilly, T. M.
Robinow, A. Gordon
Robinson, C. E.
Rerkhoff, Ivan
Royle, A. Milton
Reagan, Jas. W.
Robeling, Geo.
Rodenbough, H. S.
Robertson, Donald
Royer, Ralph
Rogerson, Clarence
Ryley, Thos. W.
Rosenbaum, Edward
Reist, L. H.
Roberts, Hon. C. W.
Reilly, Jas. A.
Sykes, Jerome
Simons, Jay
Shea, Thos. E.
Stg. Mgr. One of the Bravest co.
Smith, Harry B.
Sullivan, J. T.
Scannell, G. P.
Sweetland, Eugene
Sanger and Daniels
Sinclair, R.
Siegrist, D. W.
Short and Edward
Sherwood, Wm. H.
Stetson, Walter
Snow, Ross C.
Sheridan, J. W.
Somers, Vernon
Stg. Mgr. Joshua Simpkins co.
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Smith, Bill Brown
Stone, June
Stephens, R. R.
Sheehan, Joe.
Sylvester, Frank L.
Sousa, Professor
Stephens, E.
Silver, Mr.
Salcombe, Fred
Sanger, Eugene B.
Santanelli, Prof. J. H.
Spencer, Alex
Simonds, Jack
Shaw, Chas.
Seaton, Arthur
Stockwell, L. R.
Smith, W. Beaumont
Tuthill, Ben
Thanhouser, Edwin
Thatcher, Geo.
Temple, Bertram
Tavernier, Albert
Tuthill, Henry
Thatcher and Johnson
Tilton, Edwin B.
Thompson, W. H.
Tillotson, J. K.
Taylor, H. W.
Tanes, Arthur
Teegarden, W. A.
Tyler, Geo. C.
Vance, Elmer E.
Van Dyne, C. E.
Van Osten, Thos. D.
Varian, Ralph C.
Vandelip, Mr.
Van Dusen, E. A.
Van Dyke, W. D.
Vezina, Emil C.
Vance Harry J.
Van Der Chen, Edwin
Wilson, Wm.
Williams, Frank
Whish, Maurice
Warren, Fred
Ward, John M.
Wayne, Chas.
Walker, Walter
Wood, N. S.
Woodcock, H.
Wheeler, C. B.
Walters, C. M.
Williams, Griff
Wilkins, Harry
Worde, Frederick
Walters, Chas. L.
Wall, Jas.
Wade, E. L.
Wade, N. G.
Young, Chas. L.

## MARY ANDERSON'S "MEMORIES."

A Few Memories, by Mary Anderson (Madame De Navarro), with portraits. Harper and Brothers, publishers, 1896.

The "Memories" of Mary Anderson will be issued to-day (Tuesday) by the Harpers. The book comprises 202 pages, handsomely bound and printed in large type on heavy calendered paper.

Scattered through the book are six portraits of Mary Anderson. The frontispiece is taken from the large sketch for the portrait of her by G. F. Watts. Another portrait of her shows the actress as she appeared at sixteen, and at the end of the volume there is a portrait of her taken from her latest photograph (1895). The other three portraits were taken from a profile sketch by Frank D. Millet, from a portrait by G. H. Boughton as she appeared as Pauline in The Lady of Lyons and from a photograph of her in Albanian costume, taken in 1888.

Mary Anderson's motive in writing and publishing her "Memories" is set forth in her introductory remarks in which she says: "I will not plead the apology for publishing these few recollections that friends—I might add strangers—have urged me to do so. That excuse is worn threadbare, and it would not be true to say that it is that which has induced me after five happy years of married life and retirement to write this short memoir. I have, as I am well aware, no literary skill, and assuredly do not wish for further publicity. But it seems to me reasonable to believe that my experience may be of some service to those who have, or think they have, an aptitude for acting. I have written these pages more for young girls who may have the same ambitions that I had than for any one else; to show them that the glitter of the stage is not all gold, and thus to do a little towards making them realize how serious an undertaking it is to adopt a life so full of hardship, humiliations, and even dangers."

Despite her disclaiming the possession of literary skill, the "Memories" are written in a style which would do credit to a professional author. The narrative reads just as if Mary Anderson were talking of her career—its struggles and successes, its illusions and disappointments—to her intimate friends. In brief, her style is delightfully chatty. The book is absorbingly entertaining throughout, and is destined to be widely read not only by those especially interested in stage literature, but by the reading public in general. It is not overpraising the book to say that "A Few Memories" by Mary Anderson is destined to become a standard work.

The opening chapters are devoted to an account of Mary Anderson's childhood. She tells us that she was born in a quaint hotel of Sacramento, Cal., on July 28, 1859. Her mother, who was scarcely nineteen at the time, had eloped, and was clandestinely married the previous year to Charles H. Anderson, a young man of English birth, who had just finished his education at Oxford. The match had met with opposition from the girl's parents because they were strict Catholics, and young Anderson was not religiously inclined. The married life of the young couple was not of long duration, as Mary Anderson's father died at Mobile in 1862 at the age of twenty four.

In 1869 Mrs. Anderson went to live in Louisville, Ky., in order to be nearer her uncle, "Pater Anton," as he was called, and who was the pastor of a German congregation in New California, situated just outside of Louisville. Noni, as Mary Anderson called her mother's uncle, began to teach her to play the organ. About 1868 Mrs. Anderson married Dr. Hamilton Griffin, and Mary, who was then eight years of age, spent a year in the Convent of the Ursulines, near Louisville.

She relates with great gusto that she felt like a great heroine when she was awarded the consolation prize because she giggled in the opening chorus at the annual exhibition. She says she took the prize as though it had been some well-earned laurel, only she could not quite understand her mother's crestfallen look at the result of her "first appearance on any stage."

During the following term the convent was stricken with contagious fever, and Mary, owing to ensuing illness, was kept out of school for a year. Then she went to a day school—the Presentation Academy—where she was the head of her class in reading, but often had to sit on the dunce-stool for not knowing her other lessons. When she saw a minstrel show for the first time she was fired with a desire to reproduce it. After a week of secret plotting with her brother, Joseph, she invited Dr. Griffin and her mother to a performance, of the nature of which they were utterly ignorant. Her baby sister, eight months old, was tied to a chair as an end-man, and two small brothers sat between Mary and Joe, all as black as burned cork well rubbed in by managerial hands could make them.

At the age of twelve she tells us she first heard the name of Shakespeare, when Dr. Griffin, who had in his youth prided himself on his acting as an amateur, took down from the book-shelf a large, well-worn, red and gold volume. "This," he said, "contains all the plays of William Shakespeare, and I mean to read to you the great master's masterpiece, Hamlet. For days afterwards she could think of nothing but the pale face and the inky cloak of the melancholy prince. From that time on most of her play hours were spent poring over the old red volume.

The first play ever seen by Mary Anderson was Richard III. with Edwin Adams as the crook-backed tyrant. Afterward her mother allowed her occasionally to attend the weekly matinees at the old Louisville theatre. It was there that she attended a performance in which Edwin Booth appeared as Richelieu. She had never seen any great acting before, and it proved a turning point in her life. On returning home she sat at the window of her little room until morning. Before the dawn she had mapped out a stage career for herself. Mr. Booth's other performances that she attended intensified her admiration for his art, and strengthened her in her resolution.

At the end of his engagement she began a sort of preparatory training and self-education for the stage. She was then fourteen years of age. After this preparatory work had been going on for some time she enacted scenes from the fourth act of The Lady of Lyons one evening before the family. Dr. Griffin, who was called the critic of the family, was so astonished that he assured her she would make a good actress some day. After that evening she read scenes or acted them nightly to the small household, usually from Hamlet, Richard, or Schiller's Maid of Orleans. Finally Henry Woods, the leading comedian of Macauley's Theatre, was called in to pass judgment on her histrionic ability. After she had acted scenes from Richard III. for him, he sprang towards her, and, taking both her hands, said: "Let me be the first to hail you as our American Rachel."

It was agreed that she should continue working as she had begun, as earnest study in her case would be more effective than beginning in a stock company at the foot of the ladder. Then Charlotte Cushman heard of her ability from Mr. Woods, who had joined her company, and asked that the girl come and read or act for her. So the family started with Mary for Cincinnati. Miss Cushman, after watching her closely in scenes from Richelieu and Jeanne d'Arc, said: "My child, you have all the attributes that go to make a fine actress; too much force and power at present, but do not let that trouble you. Better have too much to prune down than a little to build on." She added afterwards, "As a rule I advocate beginning at the lowest round, but I believe you will gain more by continuing as you have begun. Only go to my friend, George Vandenhoff and tell him from me that he is to clip and tame you generally. I prophesy a future for you if you continue working earnestly. God be with you! Doubtless in a year or two you will be before the public. May I be there to see your success!" Two years later Mary Anderson had made her debut upon the stage and Charlotte Cushman was sleeping her last sleep in a laurel-covered grave at Mount Vernon.

Acting on the advice of Charlotte Cushman, Mary Anderson went to New York and took ten lessons of an hour each of George Vandenhoff, who showed her the folly of attempting male characters, and suggested Juliet, Pauline, Julia Evadne as better suited to her sex and youth. On her return to Louisville she resumed her method of self tuition, turning her room into a stage, and imagining one of the walls to be the auditorium. She declares, however, that had a thorough schooling in the art of acting been possible, instead of these random and unguided efforts, her work would have been halved and its results doubled.

After she had been studying in this manner for over a year, Dr. Griffin invited John McCullough to come to the house and see her go through the potion scene of Romeo and Juliet. McCullough was very much impressed with her talent, and introduced her to Barney Macauley. "Barney," said he, "when you can, put this girl on the stage—she will make a fortune for you."

The occasion soon offered itself. The memorable event occurred at Macaulay's Theatre on Nov. 25, 1875, when Mary Anderson appeared as Juliet and Milnes Levick as Mercutio. The Louisville *Commercial* pronounced her debut a decided success. Three months later she played a week's engagement at Macauley's Theatre, her repertoire consisting of Bianca in Fazio, Julia in The Hunchback, Evadne in Evadne, Pauline in The Lady of Lyons, and Juliet in Romeo and Juliet. Then followed a week's engagement at Ben De Bar's Theatre in St. Louis, and during the ensuing week she was engaged by Mr. De Bar to close the old St. Charles Theatre at New Orleans which was to be converted into a music hall or variety house.

The latter engagement was so successful that Mrs. Frank Chanfrau offered her the next week at her theatre, the leading one at New Orleans. It was at the Varieties that she first appeared as Meg Merrilies to prove that her success was not altogether due to the advantage of youth.

From that engagement dated Mary Anderson's firm hold on public favor. She had a trying experience at McCullough's Theatre in San Francisco, where, with but few exceptions, the members of the numerous company treated her as an interloper, and the press criticised her very severely. But the last two nights partially atoned for the sorrow and humiliation she had been submitted to at first, as her acting as Meg Merrilies and Parthenia was received with genuine enthusiasm by both actors and public. The depressing effects of the California engagement were alleviated in a measure by the subsequent success she attained during a tour in the South under the management of John T. Ford.

About this time Mary Anderson met both General Grant and General Sherman, of whom she gives various entertaining reminiscences. It was at the suggestion of General Sherman that she studied Lady Macbeth and Galatea. La Fille de Roland was added to her repertoire during her Southern tour.

Her first engagements in Philadelphia, New York, and Boston met with the same flattering success she had been accorded in the South and West, but she confesses that most of her work seemed to her at that time sadly immature and inartistic, and she knew that it would take years of practical experience to remedy her lack of an early training. In New York, however, there was great help in store for her in the valuable advice of Dion Boucicault and William Winter.

In 1878 Mary Anderson went abroad for the first time. In Paris she met Sarah Bernhardt, Madame Ristori, and other noted people. Madame Bernhardt invited her to produce Romeo and Juliet in Paris, promising to make all arrangements, even to engaging a theatre, but she had to hurry back to New York to open an engagement at the Fifth Avenue Theatre, where she added Talfourd's Ion and Sheridan Knowles' play of Love to her repertoire.

It was at the Dramatic Festival in Cincinnati that Mary Anderson appeared for the first and last time as Desdemona. This was in the cast supporting John McCullough as Othello. She directed the Festival performance of The Hunchback, appearing as Julia in a cast that included John McCullough, Lawrence Barrett, Nat Goodwin, B. G. Rodgers, Charles Plunkett, Frank Little, F. C. Mosely, H. C. Barton, G. Wilson, Homer Hope, and Kate Forsythe. She also appeared during the Festival as Juliet to Lawrence Barrett's Romeo.

The following season she played an eight months' engagement at the Lyceum Theatre, in London, where she became a great favorite with the English public. A few weeks were devoted to Ingomar and The Lady of Lyons, and Pygmalion and Galatea drew crowded houses during the rest of the season. At first she appeared in A Wolf in Sheep's Clothing, in connection with Pygmalion and Galatea, but soon substituted Comedy and Tragedy, which had not yet been acted, in order to have a complete Gilbert bill. The following season she continued her appearances at the Lyceum in the Gilbert plays until the heavy production of Romeo and Juliet was ready, which took London by storm, and ran for one hundred nights.

A great event in the life of Mary Anderson was when she played Rosalind for the first time in the Memorial Theatre at Stratford on Avon for the benefit of that building. On her return to New York she opened with As You Like It, but the performance was not a complete success, which caused her keen disappointment. During the ensuing engagement at Boston Thomas Bailey Aldrich gave a reception to Edwin Booth, Signor Salvini (not *Senior*, as spelt in the Index) and Mary Anderson.

Her comparison of the two tragedians are most interesting, as are her impressions and reminiscences of Lawrence Barrett, Joseph Jefferson, Gladstone, Victor Hugo, Longfellow, Tennyson, Browning, P. T. Barnum, G. F. Watts, James Russell Lowell, Lord Lytton, William Black, Helen Faucit, Cardinal Newman, Cardinal Manning, Aubrey de Vere, Sir Henry Taylor, Mrs. Craik (Miss Mulock) Wilkie Collins, Alma Tadema, and many other distinguished personages.

After her American tour, Mary Anderson wound up her London career in a blaze of glory by appearing for 164 nights at the Lyceum in the dual roles of Hermione and Perdita in The Winter's Tale. On her return to America The Winter's Tale drew all the houses could hold. This was her last season. She was taken ill during a performance of The Winter's Tale at Washington. She fainted after the first scenes, but on recovering consciousness she determined to complete the performance. She was able to speak all but the final line. This remained unuttered, and the curtain was rung down on her last appearance on the stage.

The following November (1889) Mary Anderson became engaged to Antonio F. de Navarro, and retired to domestic life after her marriage to him in June, 1890.


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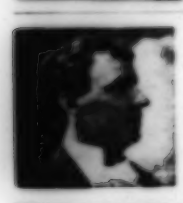

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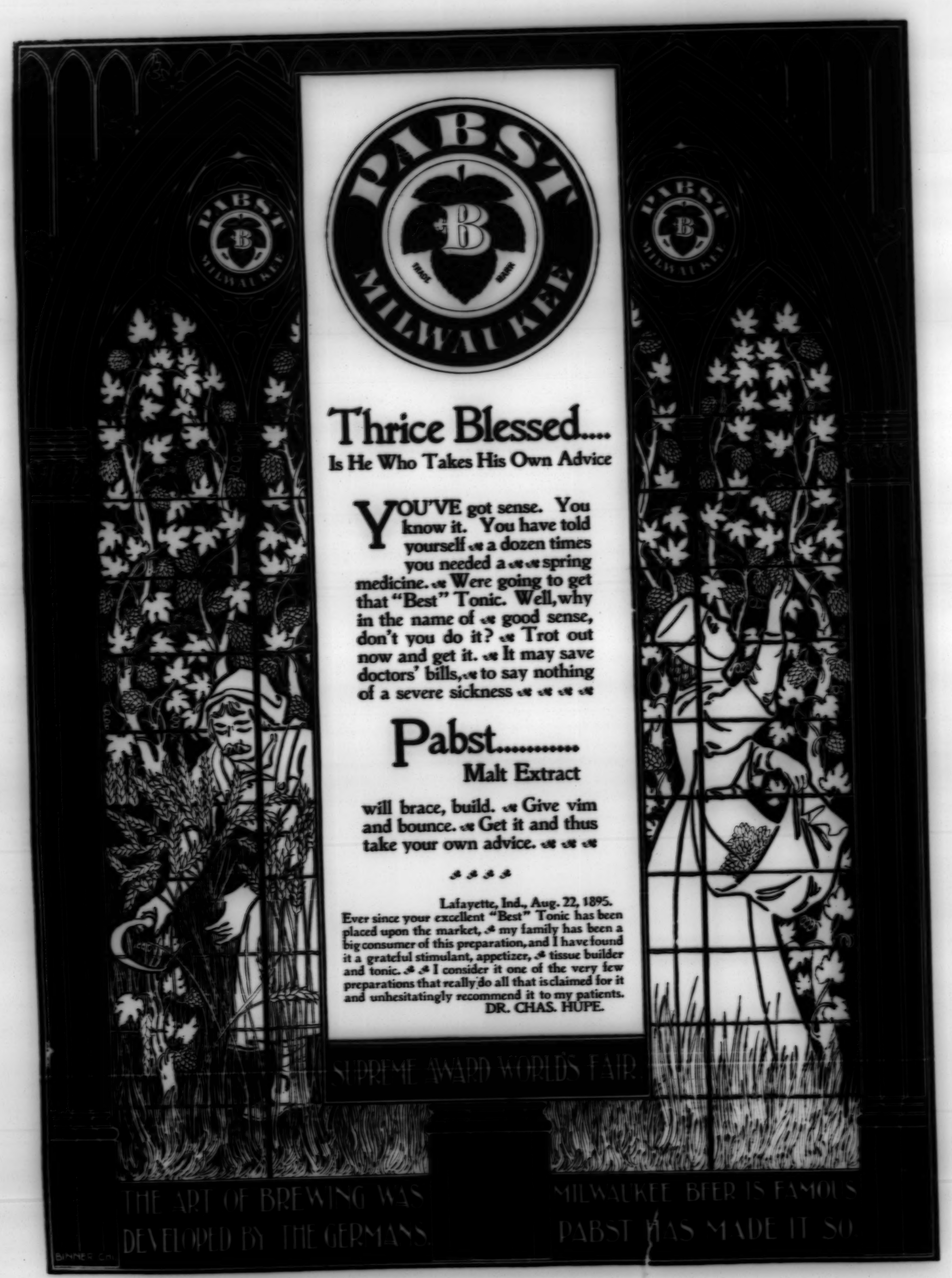
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